

श्रीरैकदेशो विजयते.

THE  
RITU-SAMHĀRA  
OF  
KĀLIDĀSA.

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Edited with a Sanskrit Commentary (the Balabodhini)

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AND

An Introduction Notes (critical and explanatory)  
and Appendices

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Bh — Bhattacharya's three Satikas

Bh. P—El oiyu whan lha (निजयसङ्गः १९१ )

By —Blasennyllys of Llangannatha

Ch u—Chu kshataka

Com.—Commentary of Pita Sainha in this edition

D) —Dishakam uacharitam

D R.—Dashar ipaka

G—K R Godbole's Translation of Ritu Samhara  
attached to Prof Aites' edition of विद्वत्  
मञ्जरी (1886)

Chat — Ghatak uparam

Gat —Gatagovina la

J.—Jibanan la or Ins Commentary

K —Kadambari of Bina

Kur — Kur itāṁṇiyam of Bharavi

ku — kumarasan bhava of Kalidasa

M —Malavikagnimitra of Kalidasa

Megh—Meghaduta of Kalidasa

Maha Bh — Mahabharata

Mk —Mṛicchakatika of Shudraka ( निगयसागर 1202 )

Mu.—Much arakshasa of Vishakha latta

 $\lambda = \lambda_{\text{aisha}}(\text{myel})$  antam of Shudhaisl a

J1 C—Prabodhael androdayam of Kṛṣṇa Mīśra

Pa\_lni —Raghuvamsha of Kalidasa

Sak.—Shikuntala of Khandava ( निजयतागर १९१३ )

§ D—Śāhitya, *Duṣṭāna* of Viśvaśārtha (निर्णयसार).

51.—Śrībhagavadhā of Mṛba 1910)

S 1—Shringara Tilaka of Kali in a

Subluc.—Sul h i r t a r a t n a b h a n d a g n a m (विजयसागर 1911)

7 5 — Tarka Samgraha

Uttar: R—I tīara Rāma Chaitan;

५ — Vamsamharim / निरुद्धागर १९११)

Vid 13 — Vikramorvasayam of Kālidasa

## PREFACE

— 0 —

No apology we believe is needed for presenting to the Sanskrit public this edition of *Kaṭiśa's Pīṭi Samvāra* for as far as we know no edition of the type that we are publishing exists at present. This edition is mainly intended for the University student who will find in it everything that he is expected to know. In the notes numerous quotations have been given with a view to excite the student's curiosity and induce him to read something more than what is prescribed for his examination. We have not given a separate translation of the verses in the text as is the fashion to do so in such editions for two reasons. First our notes are too exhaustive to require a separate translation for the proper understanding and appreciation of the poem and secondly a separate translation generally tempts the student to make it by heart which is a thing a student ought never to do. If this edition helps the student in understanding the first work of the greatest of Indian poets and in appreciating what beauties are contained therein we shall feel our efforts amply rewarded.

Being quite unfamiliar to the task of correcting proof sheets we found ourselves in a hopeless deplorable condition when sheet after sheet teeming with misprints was sent to us for correction. We have tried our best to correct almost all the errors but we know some have still remained uncorrected. This was due to the fact that we had to see the book through the press as quickly as possible in order to publish it in time and that the mischiefs of the Printer & Devil have a curious tendency of successfully defying the vigilance of an untrained eye. For this we seek the indulgence of our readers.

We cannot conclude this short preface without offering our sincere thanks to the Manager and staff of the Sadhara Press who for some time worked day and night to enable us to bring out this edition in time.

*List of Important Abbreviations in the Notes*

- Bh — Bhāṭṭarīya's three Sūtras  
 Bh P — Bhojprabandha (निबन्धसंग्रह 1913)  
 Bv — Bhūmivilāsa of Jagannatha  
 Chān — Chāṇakyaśāstra  
 Com — Commentary of Ritu Samhāra in this edition.  
 Dh — Dashakumāracharitam  
 D R — Dasharupika  
 G — K R Godbole's Translation of Ritu Samhāra  
 attached to Prof Arts edition of विद्वत्  
 मञ्जरी (1886)  
 Chat — Ghatakīrpaṇam  
 Gt — Gitagovinda  
 J — Jñānaśāstra or its Commentary  
 K — Kadambarī of Bāṇa  
 Kir — Kiratājūjyam of Bharavi  
 Ku — Kumārasambhava of Kālidāsa  
 M — Mālavikāgnimitra of Kālidāsa  
 Megh — Meghadūta of Kālidāsa  
 Maha Bh — Mahābhārata  
 Mk — Mṛchhakatika of Shudraka (निबन्धसंग्रह 1202)  
 Mu — Mūlānakṣha of Viśvakhaṭṭa  
 N — Naishadhyacharitam of Shrishaṣha  
 P C — Prabodhachandrodayam of Kṛṣṇa Misha  
 Ragh — Raghuvamśa of Kālidāsa  
 Sak — Shikuntala of Kālidāsa (निबन्धसंग्रह 1913)  
 S D — Salatī : Dīpna of Viśwanātha (निबन्धसंग्रह  
 1910)  
 S L — Shārngarā Tilaka of Kālidāsa  
 Subhā — Subhāshitaratnabhaṇḍagāṇam (निबन्धसंग्रह 1911)  
 T S — Tārka Samgraha  
 Uttar R — Uttara Rāma-Charitam  
 V — Venisamharan (निबन्धसंग्रह 1911)  
 Vilāsa — Vilāsinīśāstra of Kālidāsa

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# INTRODUCTION.

## I THE POET

### *His Life, Works and Date*

It has been the misfortune of almost all Sanskrit poets to remain, as far as their personal history is concerned, concealed under a thick veil of obscurity which, under the present circumstances appears an impossible task to remove. The questions which naturally arise in the mind of a student when he begins to study an author as to what kind of man he was where he lived and when he flourished, must it appears for ever remain unsatisfied in the case of Kālidāsa. What little account we have of Sanskrit poets is furnished by the poets themselves either in the prologues to their plays or in the introductions to their poems. Bhavabhūti, for example has given a pretty clear account of himself in the prologues to his plays especially in the *Vallabhi-Mulhara*, though the account does not go beyond the statement of the poet's ancestry the place where he lived and some other things of a similar nature. Bana has also given a more detailed account of himself and his family in the introductory stanzas to his *Kālidāsa* and in his *Harsacharitam*. But unlike Bhavabhūti and Bana Kālidāsa is too taciturn to speak anything of himself either in his plays or in his other works. In his plays Kālidāsa tells us nothing more than that they are composed by him and to other works of his he does not even affix his name. Under these circumstances the Indian mind has woven all sorts of traditions (1) sometimes very ridiculous around his name and it, therefore becomes a task of no small difficulty to find out the grain of truth from the heap of chaff.

Tradition associates the name of Kālidāsa with King Vikramāditya of Ujjayini and makes him the foremost of the poets at the court of that illustrious Prince. Kālidā-

(1) Some traditional account of Kālidāsa is given in the *Blag-prabandha* which is small delightful book containing some beautiful stanzas. Though the book has absolutely no historical value the student may read it with advantage.



sa's vivid description of the beauties of Ujjayini, the Mahākālā, the Sipra, the Vindhya-mountain unmistakably leads one to conclude that the poet must have lived in upper India, or Hindustan proper, and must have been a resident of that great city so famous in days of yore, and even now famous on account of the great Mahākālā temple. The description of Northern India and the sublime grandeur of the snow-clad Himalayas that the poet has given us in his *Meghadūta*, *Kumār-Sambhava* and *Raghu-Vamśa*, and which is at once so vivid and impressive as to come naturally from the pen of an 'eye witness,' leaves no doubt in our mind that the poet must have been a great traveller and must have seen with his own eyes the places he so beautifully describes. Kālidāsa appears to have been a court poet for his writings betray many references to court-life such as the means used by courtiers to humour (2) the king, the intrigues of the women of the royal harem etc. Unlike Bhavabhūti he appears to have enjoyed a good deal of popularity in his days and seems never to have experienced the frowns of Fortune. For, a certain garrulousness and a discontent with and a defiance of, the world which, does not give him his due, a certain kind of "Byronism," that are found in the writings of Bhavabhūti are conspicuous by their absence in the works of Kālidāsa. Kālidāsa appears to be a good jolly fellow, always merry-making, taking the world easy and not caring for its cares and anxieties, an altogether "easy-going" man. This is certainly due to the patronage he enjoyed at the king's court. He seems to understand the value of physical exercise (3) and the advantages of hunting (4) that he has enumerated for us show that the poet has realised the importance of manly physical sports. It appears the poet himself was sometimes present on the occasion of the king's hunt which, Brāhmanas he was, he seems not to have enjoyed (5)

(2) Compare the scene from *Sak.* II where the king's general persists, in order to please his royal master, in his determination of carrying on the hunt though he does not like it. (3) "इतिमद्य खट्वं वमसात्सम्" *Kumār-Sambhava*. (4) *Sak.* II 5 *Raghu.* IX-49 (5) Compare the description of hunting given by Viḍūshaka in *Sak.* Act II.

Though named Kālidāsa he appears to be a devotee of Śiva (6) but he was like Bhaṭṭahari no sectarian (7) extolling his own deity at the sacrifice of others. Kālidāsa also appears to be a learned man. He shows considerable acquaintance with the philosophy of the Vedas, the Upanishads, the Bhagwatgītā, the systems of Sāṅkhya, Yoga and Vedānta, and he even betrays some knowledge of medicine and astronomy. With the Purāṇas, the Mahābhārata and the Rāmāyaṇa, he appears to be quite familiar for there are numerous references in his works to personages who play part therein. Though Kālidāsa seems to have enjoyed his youth rather in a jolly manner as we naturally expect a romantic man in affluent circumstances staying at the court of a king to do, yet he does not seem to be the sort of voluptuary that tradition makes him. For, he gave vent to lofty and noble thoughts (8) with regard to the fair sex and his descriptions of, and references to women in general are altogether suggestive of the high reverence and respect that he entertains for them. These are some of the facts that we can know of our poet from a study of his writings and beyond these and such others there are none that can be known for certain from authoritative sources.

The fact that Kālidāsa did not care even to put his name to his works has created some confusion about the books that are attributed to him. Works of the most artificial kind such as *Nalodaya* which a man of Kālidāsa's tastes would never have spent his time in composing are unscrupulously fathered upon him. Leaving aside all such spurious works, the compositions that Kālidāsa is undoubtedly the author of are as follows—(1) अलङ्कार, (2) कुमारसम्भव, (3) मेघदूत, (4) मधुसूत, and (5) मालविकाग्निमित्र (9), (6) विजयदर्शनीय, (7)

(6) Vide the firsts stanza of each of his three dramas and of *Raghu*. (7) Compare his references to Vishnu and his incarnations in *Raghu* and elsewhere. (8) "अनिर्देशनीय इति वाच्यम्" *Sol* V. (9) Professor H. H. Wilson in his *The life of the Hindus* has expressed some doubt about the legitimacy of मालविकाग्निमित्र as a production of the author of शकुन्तल, but the late Mr. S. P. Pandit in the Preface to his edition of मालविकाग्निमित्र (Bombay Sanskrit Series) has once for all settled the question by proving that the Kālidāsa of मालविकाग्निमित्र is no other than the Kālidāsa of शकुन्तल.

आकुन्त Out of these अनुसङ्ग and मेघदूत are lyrical compositions कुमारसम्भव and रघुवंश are epic or narrative and the remaining three are dramas, and it will be seen by a careful study of his works that Kālidāsa shines pre eminent in all the three departments of poetry, viz lyric epic and dramatic. There is no external evidence to determine the chronology of these works and we have only to take advantage of the internal evidence such as his diction language style, etc to determine the possible order in which they must have been given to the world. Judged from this point of view *Ritū Samharsa* appears to be his first production and *Raghuram* at the last in the groups of his kavyas. The order of his dramas appears to be the same in which we have stated them above.

Coming to the question of Kālidāsa's date we find ourselves in a maze of conjectures and uncertainties. This question has been a fruitful source of discussion and poor Kālidāsa has been made to live sometime between the 1st century B C and the 11th century A D according to the theory of the individual writer. Though fortunately the difference of opinion at present is not so wide yet we believe the point is still a moot one. We give below a few points which a student of Kālidāsa must know when he wants to discuss the question of his date. It must be remembered at the outset that there are two rival schools about this question one represented by Professor R N Appa (10) of Kolhapur and Mr Nandargikar (11) of Poona who hold that Kālidāsa must have flourished in the first century B C and the other represented by Professor K I Pithak (12) who holds that he wrote a short time before 455 A D.

The evidence that is made use of in determining the question of the date of an author or an individual work of his generally falls under two broad heads, external and internal. External evidence in India takes the form of references to the poet or his works in the writings of some

(10) See his V N Mandlik Gollimala Prize-essay for 1891 published by the University of Bombay. (11) See the introduction to his edition of *Raghu* etc. (12) *Indian Antiquary* 1912 I 263-267.

other author whose date is known, or can be known, and of inscriptions of ascertained date wherein the name of the poet in question is mentioned. If such reference or inscription is found it is clear that our poet must have flourished some time before the date of such reference or such inscription. But this gives us only one limit which fixes the period before which the author must have flourished and later than which he cannot possibly be dragged. But this does not help us to determine when exactly he flourished. Internal evidence takes the form of references by the author in his works to some known historical event or to some King whose date can be known and of the condition of society described by him the peculiar characteristics of his style and diction etc. Taking their stand on data of this kind people have come to certain conclusions, though the question cannot be said to be finally settled.

Turning to external evidence with regard to the date of Kālidāsa we find that there are some very important references to him in the writings of other poets which have helped to brush aside the absurd theories of a Kālidāsa of the 11th century propounded by some Western scholars. Govardhanacharya in *Ayatsaytasukti* refers to some of his illustrious predecessors in the domain of poetry and his reference to Kālidāsa is as follows —

माकृतमध्याह्निकमग्निहोत्रादिनिष्कृतकृतमग्निहोत्रम् ।  
स्त्रियाममग्निहोत्रं प्रोक्तं तदीयमग्निहोत्रादिनिष्कृतम् ॥

This reference though important in pointing out the general character of Kālidāsa's writings is not so important in the determination of his date for Govardhanacharya is comparatively a modern author. Jayadeva has also made a reference to Kālidāsa in that famous stanza (13) from *Pratimā Rāghava* wherein he enumerates so many poets that preceded him but this reference, too is not so important for our present purpose for the same reason. The really important reference to Kālidāsa is the one by the poet Bana in his *Harsacharita* which is as follows —

(13) The stanza is as follows यथाश्रीमद्विदुषिणा कण्वोऽप्युपमाया दाम्य कविदुर्लभं वाग्निहोत्रं विदुषा । इति इति इत्येवमग्निहोत्रं यथा यथा विदुषा कविनामिनी कीनुवा ॥

विजयस्य न वा अन्य काश्चिद्विद्वत्स्य मूर्तिषु ।  
स्ति विजयस्य मूर्तिषु विजयस्य मूर्तिषु ॥

Now it is pretty certain that Bāna flourished in the 1st half of the seventh century A D There is also another very authentic reference to Kalidasa in an inscription known as the *Adole* inscription ( 14 ), dated 556 Saka or 634 5 A D, in which Kalidasa and Bhāravi are spoken of as being renowned poets The verse is as follows —

दण्डोच्चि न वन  
विजयस्य विजयस्य विजयस्य ।  
म विजयस्य विजयस्य  
विजयस्य विजयस्य विजयस्य ॥

These two references therefore, settle once for all beyond the possibility of any doubt 600 A D as the downward limit of Kalidasa's date

When we come to determine the other limit of the poet's date we tread on very uncertain ground Tradition has associated the name of Kalidasa with King Vikramaditya of Ujjain as being the foremost of the nine gems at his court King Vikramaditya\* is known to be the founder of the era which is named after him and which commences with 56 B C so according to this tradition Kalidasa appears to have flourished in the 1st century B C

( 14 ) *Indian Antiquary* VIII p 239

\*For lack of space at our disposal we do not desire to enter into the question as to whether the Vikrama era really began in the first century B C or in 544 A D as was advocated by Ferguson in his ingenious chronological hypothesis and also a consideration of Prof Max Muller's well known theory of the renaissance of Sanskrit literature for both of these have been exploded by the epigraphical researches of Mr Fleet "From these researches it results that the Vikrama era of 57 B C, far from having been founded in 544 A D had already been in use for more than a century previously under the name of Valava era ( which came to be called the Vikrama era about 800 A D ) Macdonell *History of Sanskrit Literature* p 323

Professor Apte and Mr Nadargikar have dealt with this question at great length and they come to the conclusion that the tradition which places Kālidāsa in the first century before the Christian era is correct. It is not desirable to reproduce in an introduction to this short poem the main arguments on which they base their conclusion even in a brief form. But it must be remarked that they have considered the question from many points of view such as a consideration of the Mandesori inscription (15) dated 472-3 A D wherein Vatsabhūti the author of the inscription borrows several ideas from Kālidāsa the *Buddhacharitam* of Aśvaghoṣa (about 78 A D) which possesses many passages similar to those occurring in the works of Kālidāsa, the state of the law of inheritance (16) and theft (17) prevailing in Kālidāsa's days the absence of any reference to Nyaya philosophy in his works his style displaying his fondness for easy flowing and natural diction and his abhorrence of artificiality of construction and long compounds etc and in the absence of any better authorities to the contrary their arguments appear convincing.

Against this theory Professor Pathak contends that the following references to the defeat of the Hunas living on the banks of the Pankaj found in Kālidāsa's *Raghuvamśa* is inexplicable if we do not hold that Kālidāsa is referring to the Hunas who had established their kingdom on the Oriss in the fifth century A D.

ननु हनवे जीरति धाम्नादिह हनुदिशम्  
 शशिर्वासीत्येव मुहुर्दिप्यग्मानिव ॥ ६३ ॥  
 विदीपायममावस्य चतुर्द (\*) जीर्णवन्दने ॥  
 वृषट्पानिन स्वर्दीप्तमुद्वयकमगन् ॥ ६४ ॥

(15) Gupta Inscriptions, 1894 p 83 (16) *Student of the Act VI* (17) *Student of the Prologue to Act VI and Part I of Act V*

(\*) For वट् we have an alternative reading शिपु which is generally adopted in the printed editions of *Raghu*. Prof Pathak thinks that वट् is the correct reading and शिपु must have come in from a marginal note such as 'शिपुर्विद' written in some MS on the word वट्. He then goes on justifying वट् with the *Oriss* on the legal grounds.

नृ ह्यासोयाना मनुष्य व्यक्ताविक्रमम् ।  
 पदोपवाग्यन्तसि बभूव सप्तोपनिम् ॥८८॥

रघुना-सग ५

Prof Pathak further says ( 18 ) that this portion of *Raghurajasekh* must have been written by Kalidasa a little before 400 A D Hence Kalidasa seems to have flourished in the first half of the fifth century A D At that time Chandragupta II from the Gupta family was on the throne and he had assumed the title of Vikramaditya so 'the traditional association of the poet's name with Raja Vikrama of Ujjain is thus justified by sober criticism ( 19 )

With reference to this theory of Prof Pathak it may be noted that it mainly depends on the identity of the *Vamsi* with the *Orus* which he proves on philological grounds If this philology be incorrect the theory collapses at once As regards the reference to Hunas in *Raghurajasekh* Prof Apte points out that there are references to Hunas even in the Mahabharata so the reference in *Raghurajasekh* need not be taken to allude necessarily to a particular event He further shows that the Hunas had constituted a powerful empire in central Asia from the middle of the 3rd century B C to the end of the 1st or 2nd century A D Against this it may be said that though the Hunas had established their empire in other parts yet reference to their having established their sway *on the banks of the Orus* is not found earlier than the 5th century A D For Prof. Apte it may again be contended that the absence of any reference to *Hunas on the banks of the Orus* earlier than the 5th century A D really proves nothing For a *prima facie* *silentio* cannot be credited with any great weight to decide such an important question unless it is supported by some positive proof It will thus be seen that the question is far from being finally settled

Dr Hoernle had a theory of his own about the date of Kalidasa which placed the poet in the first half of the

( 18 ) *Indian Antiquary* 1912 p 263 267 ( 19 ) *Early History of India* by Vincent A Smith p.304

sixth century. This theory has many no defenders though Prof. Pathak was for some time its supporter. The theory rests upon erroneous premises.

Professor Macdonell (21) briefly examines Mallinatha's explanation of *विज्ञान* and *विशुद्ध* occurring in the 14th stanza of the *Megha-lata* and the theory of the supposed knowledge of scientific astronomy borrowed from the Greeks which Kālidāsa displays in his works (especially in *Raghuvamsha* XIV-40) and comes to the conclusion that none of the arguments by which it has been attempted to place Kālidāsa separately in the sixth century has any cogency.

There is, says he, in the present state of our knowledge good reason to suppose that Kālidāsa lived not in the sixth but in the beginning of the fifth century A.D. The question of his age however is not likely to be finally solved till the language, the style and the poetical technique of such of his works have been minutely investigated in comparison with datable epigraphic documents as well as with the information by the oldest Sanskrit treatises on poetics.



that his mind and art were yet to be developed and that he was only experimenting in the art of poetry wherein he became so proficient afterwards. If we examine the metre he uses in this poem we find that the poet is not quite at home in this province and that he often has to supply syllables which serve no other purpose except that of the metre (23). To suit his metrical exigencies he sometimes sets at naught rules of *Sandhi* (24) which an experienced poet would never do. On the whole he does not appear to handle his metre with the same mastery that he wielded over it in his later works. He seems to be sometimes the slave of his metre rather than the master of it.

In his diction, too, the poet is not always happy. Clumsy expressions and untoward compounds (25) now and then crop up. Redundant words (26) sometimes meet us. Twice or thrice he has used two words meaning the same thing (27) when only one of them would have been quite sufficient. Sometimes he uses expressions the general sense of which is pretty clear but the same is expressed very awkwardly (28). His comparisons sometimes do not appear to be natural and are not telling (29). Poetical defects such as *सुदृढं दृढं*, *आकाशं दृढं*, *वर्षादृढं*, *मन्त्रिर्विद्विष्यन्* and *अविद्वद्विद्विष्यन्* occur in this poem and they have been pointed out in the notes in their respective places.

It may then be asked if this poem contains defects of the kind mentioned above what evidence there is to say that the poem is composed by the great Kālidāsa. Vincent Smith has actually expressed some doubt about the authenticity of Kālidāsa's authorship of *Ritu-Samhāra*, when while referring to this poem he makes the remark 'if that be his' (30). As far as we know no other writer has

(23) E. g. the *प्र* in *प्रहरेत्* (I-6), *दर्शयत्* (III-13) and *प्रकाशत्* (VI-14), the *स्* in VI, 18, 19. (24) Vide V-12, IV-18. (25) Vide notes on I-19, VI-9; VI-20. (26) Vide notes on V-15, VI-11, VI-14. (27) III-13; VI-12. (28) Vide notes on I-28. (29) VI-18. (30) *Early History of India*, note on p. 304.

doubted\* Kalidasa's authorship of *Ritu Samhāra*. Prof. Macdonell styles *Meghadūta* and *Ritu Samhāra* as "two of the most perfect creations of Kalidasa" (91) and though the title of 'perfect creation' can be seriously questioned in the case of *Ritu-Samhāra* there is no doubt that Kalidasa was its author. The late Mr Vishnushastri Chiplunkar, the father of Marathi criticism is like us of opinion (32) that *Ritu Samhāra* was Kālidasa's first work. Apart from the opinions of individual writers a study of Kālidasa's works leaves no doubt in our mind that *Ritu Samhāra* comes from his pen though it is not as good as his other works. No author can be said to be universally on the same level in all his writings. If the authorship of a certain work is to be denied to an author on the ground that the work does not stand as high as his best creation many a great writer will be the poorer for at least some of his works.

A glance at our notes will be sufficient to show to the reader that many of the ideas that Kalidasa has given vent to in this poem are also expressed by him in other works of his, for we have given numerous quotations from his other writings. A comparison of *Ritu Samhāra* with the descriptions of seasons that Kalidasa has incidentally given in

( 31 ) *History of Sanskrit Literature*, p. 15 ( 32 )

महत्कविचरित्र p. 5

\* While our introduction was on the compositor's case our friend Dr Belvalkar of the Deccan College Poona pointed out to us that Johannes Nobel has in his article "Zur Echtheitsfrage des *Ritu Samhāra*" contributed to the *Journal of the German Oriental Society* ( / D. M. G. 1912 pp. 275-82 ) tried to prove that *Ritu Samhāra* is not a composition of Kālidasa. Nobel bases his theory mainly on a consideration of the *Alankāras* made use of by Kālidasa in this poem. From what we could learn of Nobel's arguments I fully explained to us by Dr Belvalkar we are unable to see any force in them. A detailed examination of Nobel's theory would go to swell the pages of this short introduction and would unnecessarily cause delay in the publication of this book. We therefore give up the idea of such examination here but intend to deal with this question in near future.

his other works such as *Raghv*, *Kumara*, and the dramas will not fail to impress us that there is very great similarity between the two which naturally leads one to the conclusion that both must have been the creation of the same genius. Leaving aside such common ideas as the whiteness of smiles, and other usual similes, which are common to *Rite-Saahira* and other works of Kālidāsa and which may perhaps be accounted for on the ground of being the common inheritance of all Sanskrit poets, we may, for illustration, mention here one or two ideas which appear to be peculiarly Kālidāsa's. Thus the comparisons of the ripples of a stream to glances of a lady and of the *Priyangu* creeper to the limbs of a woman which occur in *Rite-Sa. 11 dr* and which have nothing of convention in them, are also found in other works of Kālidāsa (33). The description of Grishma given in a small stanza at the beginning of *Shakuntala* occurs almost in the same words in the first canto of this poem. Grishma is called here अमृतमन्मथ while in *Raghv* Cupid is said to have lost his powers with the disappearance of the Spring (रामो वसन्तमयममन्मथीय). Women are here described as निम्ननाभि while the same word is used when describing the wife of the Yaksha in *Meghadūta*.

Turning from individual ideas and expressions to the general character of the language and the powers of description and observation of nature and society that the poet has displayed in this poem we find ourselves strengthened in our conclusion. Kālidāsa's language is known to be easy, clear, flowing and free from all artificial constructions and long compounds and the language of *Rite-Saahira* belongs to the same type. Here there are no long compounds of the Bhavabhūti or Bāṇa type no abstruse expressions displaying the author's learning for no other purpose except that of such display, no punning subtleties and artificial manifestations of Shabdalandkaras which only show bad taste. Kālidāsa's style is known as वैदिक as distinguished from Bhavabhūti's गौडी style, the peculiar characteristic of the former being the absence of long compounds. The powers of vivid description and graphic presentation of scenes, the powers

determination to the contrary they at once throw themselves in the arms of their lovers when the cloud roars loudly and the lightning flashes with terrible noise in the sky. Similarly when the poet tells us it is not at all a pleasant business to laugh loudly in the cold season when one has scratches on the hips or when he advises us to take a bath after rubbing our body with oil when we are exhausted we feel he is actually speaking our own mind so true to our everyday experience his observations are

According to a traditional couplet (34) Kalidasa's peculiar greatness in poetry lies in his similes but we believe Kalidasa shines even more resplendently in the domain of generalisations (अपान्न-वास). If we look at *Ritu Samhara* from this point of view we shall find that though his similes are not always of a high order and though sometimes he compares objects between which we fail to see any resemblance (VI 18) yet some of his similes and metaphors are excellent (35). Proficiency in this art of apt selection of objects as standards of comparison cannot be obtained in a day. As the poet advanced he acquired the high skill for which he became so famous afterwards. As for अपान्न-वास it is to be noted that *Ritu Samhara* does not contain even one. This fact is easily explained. Generalisations which strike everybody as being the echo of his heart cannot possibly be indulged in by a young man of limited experience. As the poet advances in years he comes to know a good deal of the world wherein he lives gets a lot of experience and hence his generalisations become so appealing and so telling. The advancement of Kalidasa's mind from *I tu Samhara* to *Meghaduta* is among other things clearly seen in this that while *Pitru Samhara* contains not a single generalisation the *Meghaduta* abounds in them.

We now come to a consideration of the poet's attitude towards nature and his sympathy with it. We have seen that he gives with faithfulness the description of some of the aspects of nature such as the trees, rivers, grassy plots, mountains, beasts and birds. There is no doubt that the

poet must have seen all these objects with his own eyes, because the descriptions are so vivid. But it will be noted that his descriptions of nature are exaggerated and smack home thing of conventionalism. Thus in the description of the rainy season the *Bilaka* and the *Chakola* necessarily figure. Similarly when he describes animals like the lion and the elephant etc. forgetting their natural antagonism and repairing to a common shade as a resort from the terrible heat we think, though we enjoy the description, that the poet is imagining all these things in the royal palace at Ujjayini and has not seen such phenomena in the world of realities with his own eyes. In fact Kālidāsa's descriptions of nature, like those of other Sanskrit poets, lack a good deal of the directness and reality, the communion with nature and the inexplicable joy that arises from such communion that are, for example seen in the writings of English poets notably Keats and Wordsworth. What Kālidāsa and other Sanskrit poets do is to mix a good deal of imagination with some observation of Nature, and to attribute to natural objects and phenomena human impressions and emotions. Vishnu Shastri Chiplunkar had already observed (36) this important difference between the descriptions of Nature given by Sanskrit and English poets more than thirty five years ago and he comes to the conclusion that this defect of Sanskrit poets is due to among others, three important causes. (1) Sanskrit poets as a rule enjoyed the patronage of kings and lived in cities as can be known from their vivid descriptions of the festivals, cities, the court life and the king's hunt etc. They had no liberty to wander to their heart's content in forests and on mountains and observe nature at first hand. What nature they observed was the pleasure gardens and groves of cities and something of the forests and mountains when they accompanied their patrons in their hunting expeditions. They had no opportunities of observing the ocean and all the magnificent phenomena that it presents. Sanskrit literature, therefore, contains no descriptions of such sublime and grand aspects of nature. (2) Sanskrit poets being brahmins were generally engrossed in the per-

formance of their rituals and religious ceremonies and they had no fondness to observe the grand aspects of nature and take delight in them. They therefore, contented themselves with observing and investigating human nature and passions and elaborating in all sorts of figures and word-pictures in their expression. To this fact the learned Shastri says is due the wonderful development of the science of poetics and rhetoric which is not observed in the case of any other language. (3) The nineteenth century was marked by the spread of natural sciences such as astronomy, chemistry etc. which brought to people's notice newer and newer aspects of Nature and newer and newer mysterious operations thereof. People came to realise the marvellous wisdom that planned this mysterious universe and the joy that used to arise in the heart of former poets by a contemplation of nature was increased a hundred times on account of this change in the angle of vision with which men began to look at it. Sanskrit poets had no such advantages and hence their descriptions of Nature compare very unfavourably with those of the English poets.

While we are dealing with this point it would not be out-of-place to quote the criticism of Professor Macdonell with reference to our poem. *Ritu Samudaya* is the Professor says "a highly poetical description of the six seasons into which classical Sanskrit poets usually divide the Indian year. With glowing descriptions of the beauties of Nature in which erotic scenes are interspersed the poet adroitly interweaves the expression of human emotions. Perhaps no other work of Kalidasa manifests so strikingly the poet's deep sympathy with Nature his keen powers of observation and his skill in depicting an Indian landscape in vivid colours." (37)

The subject of *Ritu Samudaya* as the name shows the description of the six seasons into which the year is divided according to Indian poets. For the genius of a poet this subject is both easy and difficult. It is easy because there is nothing here to tie him down to a particular incident and he can indulge as much as he likes in flights of

(40) Bhāravi (41) and others have also described the seasons in their works and we can assure the reader from personal experience that it is very pleasant to read these descriptions of the seasons given by various authors. Some poets have even found occasion to describe the seasons in their dramas (42). On the whole it appears that the description of seasons is a very popular theme with Sanskrit poets.

The question that we want to say a few words about in the conclusion to this short introduction to a short poem is 'How far has Kālidāsa succeeded in individualising the seasons that he describes?' Leaving to the student the task of noting down the peculiar characteristics of each of the seasons, we at once give out our opinion on this point. We believe that Kālidāsa has succeeded in endowing with a distinct individuality the first three seasons that he describes, while as regards the remaining three they do not appear to us to be so distinctly individualised. The Grishma wherein people give up the use of heavy garments and begin to put on light ones, wherein the terraces of mansions, shower-baths, sandal-pigment and the lute give them great delight appears to have a distinct personality of his own with its heat bringing into existence a bond of friendship between animals naturally inimical to one another and with its conflagration burning everything in the forests. The Rainy Season and the Autumn also possess characteristics which are peculiarly their own. With regard to the Hemanta and the Shishira it appears that the verses that are assigned to them form together one group and the poet has divided them into two for the sake of his convenience. Thus the description of the activities of women in the morning which comes at the end of Canto IV and Canto V is really one whole piece and there is no reason why it should be divided in two Cantos. As regards Vasanta Kālidāsa describes mainly in the canto which is allowed to it lovers and beloveds and nature figures but very little. Whenever a reference is made to natural objects, it is with

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(40) Vide *Shikupāṣaradhā*, canto VI (41) Vide *Kinīrkirjanyam*, cantos IV and X (42) Vide especially *Mṛicchakatika* Act V.

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श्रीविकटेशो विजयते.

# ऋतुसंहारम्.

बालबोधिण्या समेतम् ।

प्रथमः सर्गः

प्रीप्पवर्णनम् ।

यन्दे रमालालितपादपङ्कजं ।

ग्रन्धेशसकादिसुरर्णितन्दितम् ।

विश्रम्य जन्मस्थितिर्मयमादिदं ।

नारायणं पूर्णगुणैकविग्रहम् ॥ १ ॥

अथ तनभवान् षड्विकुलगुरुः कालिदासः स्वप्रेयसीमनोरञ्जनार्थं संक्षे-  
पेण सकलतृप्तं वर्णयन् “ ऋतुसंहार ” नाटकं काव्यं चिरीदुः स्वरस्य देवमुपाग-  
कत्वेन त्रिप्राद्यभावं जालत्रयि श्रोतॄणां त्रिप्रविद्यातार्थं प्रीप्पवर्णनमिषेण देवता-  
मामर्ष्यद्योतरप्रचण्डविशेषणपूर्वकं सूर्यशब्दं काव्यादौ निवृणोति । अधवाऽ  
मेन षड्विना स्रग्दनाये बलुनिर्देशरूपमेव मन्त्रलभागचिन्तं यथा रुचिन्कान्तेनि  
मेषसंदेशे ।

प्रचण्डसूर्यः स्पृहणीयचन्द्रमाः

सदावगाहक्षेतवारिमंचयः ।

दिनान्तरम्योऽभ्युपशान्तमन्मथो

निद्राघकालोऽयमुपागतः प्रिये ॥ १ ॥

प्रचण्डेति । ननु वन्तरारम्भे विद्यमानं वमन्तं विहायामेवर्तुः कुतः  
प्रथमं वर्णित इति चेन्मर्षोपमोगलमवाटित्वनयेयम् । एतेन प्राधम्यादिमं  
वर्णयामामेव्युक्तिः परास्ता । अथ प्राधम्याभावात् । हे प्रिये । यत्तु केचित्का-  
व्यस्यास्य शृङ्गारग्रन्थनन्वयेनस्मिन्मगऽनिद्रया प्राप्ति । तां च द्योतयितुं  
कविः प्रियासंशोधनपुर मग्मातेभ इदंकाव्यामन्युत्तथानिमनोगमम् । प्रिय इति

सबोधनेन तत्प्रेयस्या रमिकत्वं काव्यादावभिज्ञत्वं च व्यज्यते इत्येव कल्पयितुं युक्तम् ।  
 प्रच ७ उग्र तापद इति यावत् सूयो भानुर्यस्मिन् स । स्पृष्ट्वा यो वाञ्छ  
 नाप गृह्णा यस्मिन् । मूर्ध्नि तापमतस्तत्वादेव स्वाभाविकी क्षीतरश्मा वाञ्छेति भाव ।  
 सदा अवगाहं विन्देदपुर्व्वं स्नानं क्षतो नाक्षितो दूषितो वारमंचय उदकम्  
 मूढो यस्मिन् । तापदत्वादस्य तौ निराणा निमज्जने भक्तिस्तथा च वारिकाशुध्यम् ।  
 दिनान्ते दिवमावसाने रम्यो मनोज्ञः । यत् दिनान्तो रम्यो यस्मिन्निति व्याख्यान  
 तद्विशेषणपूर्व्वनिपानवाद्बहुवाहरेरनादरणीयम् । या च अभिरूपभूयिष्ठे नि-  
 वृत्तापनप्रक्रिया साऽप्यतिक्रान्तिकत्वे हि सार्थाय सा नाम्बन् । अभ्युपशान्तं स्वस्या  
 भूतो मन्मथो मदनो यस्मिन् । 'मदनो मन्मथो मार' इत्यमरः । निदापे हि विष-  
 यमेव प्रतिमागं द्विवर्तिनं भिषग्भिस्तदेव मर्मज्ञेन कविनाऽनूदितम् । तथाच  
 योगश्लाको 'सेवेन कामन कामम्' इति विषयमेव प्रकाशमारभ्य 'व्य-  
 हासमन्तसारदा पक्षादृष्टिनिदापयो' इत्युक्तं रात्रिचर्यायाम् । अयं निदाप-  
 कालो प्राप्स्यमस्य उपागत प्राप्तः । अनेनैव कविना शाकुन्ते श्रीधरर्जनममर-  
 'दिवसा परिणामरमणीया' इत्यभिधत्तेयमेव कथना व्यक्ताकृता । तापद  
 पदार्तं स्वादानि निवृत्तयता स्यक्तुं ह या मोहितवृत्त्येनेत्यं प्रकान्तम् । 'मु-  
 निमग्नस्य प्रियशान्तरश्मि दिनान्तमस्य कमपुत्रकोऽयः । निपद्यत्पूर्व्वमवाप्तिना-  
 म्बु पदायमायाति सखे निदापः ॥ उभयार्थे रचनायुक्तेनैव कान्तिदाम-  
 र्गस्य मध्यगतपदावभाते । श्रीधरमन्मथभावोऽप्युक्तः । यन्त्य वत्त  
 त्प्राप्तं तु । 'जनं तु वशस्थमुर्द्वारिणं जगं' इति ॥ १ ॥

निदाः द्वादांशक्षतनीलं राजय

चन्द्रिच्छित्तं जल्यग्रमन्दिरम् ।

मणिप्रकाशं मग्नं च चन्द्रं

द्वार्यां प्रिये यान्ति जनस्य मेख्यताम् ॥ २ ॥

मदिरं तथा ब्रुचिद् यमनि रासना प्रहारा भेदाः शीतलाश्चद्रफन्तादयो मणित्रिदोषा  
इति यावत् । “ प्रहारा भेदस्य ” इत्यमरः । मरसम् आर्द्रमिति यावत्  
चन्दन मलयज जनस्य सेव्यता यतीति प्रतिवाक्यं संबध्यते । अस्मिन्नृती  
भिप्रायेण वाग्मटेनापि चर्द्दिशदीना मेवमस्य विहितत्वेन युज्यत इदं वर्णनम् ॥ १ ॥

सुरासितं हर्म्यतलं मनोहरं

प्रियामुखोच्छ्वासमिकंम्पितं मधु ।

मुनन्निर्गते मदनस्य दीपनं

शुचो निशीथेऽनुभवन्ति कामिनः ॥ ३ ॥

सुरामितमिति । कामिनो विलासिनः शुचौ प्राप्ते निशीथे रात्रौ “ नि-  
शीथस्तु पुमानर्धरात्रे स्याद्वाग्रमाश्रये ” इति मेदिनी । सुरासितं पाटलपुष्पोद-  
कादिनेति शेषः । मनोहरं सुन्दरं हर्म्यतलं धनिना गृहोपरि भूमिः । “ गन्धी ”  
इति महागङ्गाभाषायाम् । प्रियायामुखस्य दृष्ट्यामेव मदनावेष्टनमितेनेत्यर्थः विर-  
म्पितं चालितं मधु मधुम् । विरम्पितामिति पाठस्तु “ मधु न पेयम् ” इति वाग्म-  
टेनास्मिन्नृती निषिद्धयेति प्रियाश्वास्यरसजन्यं प्राप्य नवेति जानविकल्पमित्य  
भिप्रायेण नैव । मदनस्य दीपनं वर्धनं मुनन्निर्गतं मुहुतन्त्रयो वाणागुणा यस्या  
सा मुतन्निर्वाणा तस्या गीतं गानं तज्जशदमिति यावद् मुतन्निर्मिथ गानं वा  
अनुभवन्ति आस्वादयन्ति ॥ ३ ॥

नितम्बविर्म्यैः सुकुलमेखलैः

स्तनं सहाराभरणे सचन्दनैः ।

शिरोरुहेः स्नानरूपायघ्रासिते

स्त्रियो निद्रां शमयन्ति कामिनाम् ॥ ४ ॥

नितम्बविर्म्यमिति । स्त्रियो विगमिन् कामिना रमणानां निद्रां शमयन्ति स्वेदाम्बु  
जानपत्रं त्रम वा । “ निशीथे प्राप्ते स्यादुष्णस्वेदावनोरपा ” इति मेदिनी ।  
सुकुलैः धर्मिमैर्यगाभासनभिः सहितं सुकुलमेखलैः । सुकुलमेखलैरिति पा-  
ठे तु मुहुतं सुकुलानि मेखलाश्च येषां तैरितं यौवना । नितान्तं तम्यन्ते वाञ्छयन्ते  
कामुर्नरिति नितम्बा रुद्रिपद्माद्याम् । विर्म्यश्च दम्बलंकारार्थः । तं सहाराभरणं  
हारां सुव्रतामाला एव आभरणानि नैव गार्हन् सचन्दनधन्तलैर्न स्तनं स्नाने  
स्नानशाले कदायेन प्रलेपनद्रव्येणागराण वा कामिने कृतमस्कारं शिरोरुहेः केचि  
“ कपायो रगभेदे च निर्योसे च प्रलेपने । अग्राणे च न स्यात्स्यामुर्भा लेहिते  
विभुः ” इति मेदिनी । शमयन्ति नाशयन्ति दूरापुर्वन्ति । अनेन कामिनां श्यामाय  
शोभ्यते । तद्वर्णं तु “ माते चैवोष्णं नित्यं प्राप्ते चातीव शीतला ” इति ॥ ४ ॥

नितान्तलाक्षारसरागसंज्ञितै—

नितम्बिनीना चरणे सनूपुरे ।

पदे पदे हंसरतानुकारिमि—

जनस्य चित्तं क्रियते समन्मथम् ॥ ५ ॥

नितान्तेति । नितम्बिनीना प्रशस्तनितम्बाना सुदीर्घा नितम्बशब्दात्प्रा  
शस्तये मन्वर्थाय इति । 'भूमनिदाप्रशस्तामु नित्ययोगेऽतिशयने । मन्त्रेऽन्तिवित्र  
क्षाया भवन्ति मनुवादय" इति स्मरणात् । नितान्तमतिशय लाक्षारमस्य रागेण  
रञ्जितै रक्तवर्णं नूपुरेण मनारेण ( पैपण इति महाराष्ट्रभाषायाम् ) महितै  
पदे पदे तमनवेलायामिति भाव । हंसस्य रत शब्दम् अनुकुर्वन्ति तैश्चरणैर्जन  
स्य कामन चित्तं समन्मथ मन्विकारि क्रियते । हंसगतालाहृतचरणा रणन्नु  
राश्च ललना वीक्ष्य कामिना मनो मन्मथविकृतं भवताति भाव ॥ ५ ॥

पयोधराक्षन्दनपंकचर्चिता—

स्तुपारगौरार्पितहारशेखरा ।

नितम्बदेशाश्च सहेममेखला

प्रचुर्यते कस्य मनो न सोत्सुकम् ॥ ६ ॥

पयोधरा इति । चन्दनस्य मलयनस्य पत्रेण द्रवेण चर्चिता व्याप्ता । शातला  
इति पाठस्तु सुगम । तुपार इव गौरास्तुपारगौरा अर्पिता हारशेखरा येषु ते  
अर्पितहारशेखरा । तुपारवद्वला मुक्ताहारयुताधेति भाव । अत्र शररशब्दोऽ  
लङ्कारार्थो हारश्रेष्ठचद्योतनार्था वा । अथवा तुपारगौरेति हारविशेषण तेन  
मीक्षिकाना धवलव व्यज्यते । तुपारहारपितगौरशेखरा इति पाठे तु तुपाराणा  
हिमाना हारे मालायाम् औग्यशमनार्थं पूतायाम् अर्पिता गौरा शुभ्रवर्णा शेखरा  
वसुमणुछा येषु ते इत्यर्थः । अम्बिपक्षे शुभ्रत्वाधिक्य चमत्कृतिजनकमिति भाव ।  
पयोधरा स्तना । सहेममेखला हेमन सुवर्णस्य मेयगभीरमनाभि सहिता  
नितम्बदेशा । नितम्बस्यैव कामनायत्वे सहेममेखलेति विशेषण काम्यवाधिक्य  
व्यनयति । नितम्बमिम्बाश्चलहेममेखला इति पाठे तु चलाध्वंचला हेममेखला  
येषामित्यर्थः । चमत्कृतिस्तु चचलेमखलाद्भूतशङ्कादिव्यवधेयम् । कस्य कामिनो  
मनो सो मुक्तमो कष्टं न कुर्वत । अतनु सर्वस्योपाति भाव । अत्रो मुक्ताङ्गा भाव  
प्रधानमेतौ मुक्त्व तस्याथाऽनो नासृजति । नितम्बपयोधरयो कामिनजनमनो  
हरणक्रियामामर्त्यविशेष योऽयितु सहेममेखला इत्यादि विशेषणदानात्  
परिहृयन्ताम् । "अत्रार परिहृत साभिप्राये विशेषणे" इति लक्षणात् ॥ ६ ॥

ममुद्रतस्येदचिताद्गसन्धयो

१ B J D 'रोहित' २ B 'सनूपुरे' ३ J 'शतला'

४ 'तुपारदोर्ध्वपितगौरशेखरा' ५ 'नितम्बमिम्बाश्चलहेममेखला'

६ 'समुद्रत' ७ 'चिताध्वंचला'

विमुच्य तासांसि गुरुणि सांप्रतम् ।  
स्तेनेषु तन्वश्रुमुद्यतस्तना  
निवेशयन्ति प्रमदा संयोजना ॥ ७ ॥

समुद्रतेनि । समुद्रतेनितान स्वप्ने प्रमादक तेन विना व्याप्ता अगाना गा  
यागा मभयो यामा ना । मयावनाम्नाम्नायुना उग्रन नना यामा ता प्रमदा  
श्रय याप्रतम गुना प्रप्ते गुणा महति कोटुमात्रमानीति यावत् वामासि  
रमनानि विमुच्य पठित्वय तनु मृगम् अक वगन ननुम्यादि स्तनेषु कुचेषु  
निवेशयन्ति स्थापयान्ति । स्तनेषु च छात्राकामिनिपते अष्ट रस ट्मगुक्  
वगनमिचय । ट्मगुक् जना रसगुक्कारण्डनादिभ्यो भवन्तीति लोकांगिति  
गनुमृग्य अवगमनप्रदायनमानि भाव । तन्वश्रुमयस्तेन पाठ ताधादान् ॥ ७ ॥

सचन्दनाम्बुजजलप्रयानिले  
सहारयण्डिस्तनमण्डपिणे ।  
सचल्लक्ष्मीस्तनलिङ्गानिस्तने  
प्ररोध्यते सुप्तश्याम मन्मथ ॥ ८ ॥

सचन्दनेति । श्यामाम्बुज मन्मथारसन गहित सचन्दनाम्बु  
जलस्य यद्बुधन तात्बन्धनस्तन्मण्डप उग्रतिरोपा तेऽनिता समारासै ।  
हारयण्डिभिर्महास्तनमागभि गहिताना स्तनमागाना कुशानामपै  
शानैरागिह्नैरिति यावत् । वक्त्रा वीणया सहिता काकलय  
सुप्तमेधनय 'तान' इति मन्मथमापन्नाम् गीतस्य गानस्य निम्बना  
ध्वनयभोज द्वन्द्व । तं सुप्त इव निम्ब इव मन्मथ प्ररोध्यते । यथा सुप्तो नृप  
प्रभाने गानादना प्ररोध्यते तद्वत्प्राम्पेऽभाभूतो मदन सुप्त इति तर्कयित्वा तत्प्र  
बोधनमेभिर्गुणैः सिद्धये । प्रहृतस्य व्याकानागदेमदनप्ररोधनोप्रेक्षणादुप्रे  
भात्कार । " ममाननमोप्रेक्षा प्रहृतस्य ममेन यत् " इति लक्षणात् ॥ ८ ॥

सितेषु हर्म्येषु निशालु योनिताम्  
सुरप्रसूतानि सुगानि चन्द्रमा ।  
विलोक्य निर्यन्ध्रमत्सुकत्रिणं  
निशालये यानि हियेय पाण्डुताम् ॥ ९ ॥

मिनस्य ता मिनस्य सुराधवाल्मेयु हर्म्येषु धनिकगदेषु योनिता कामिनीना  
मम प्रसूतानि निशालानि सुगानि वदन्तानि निर्यन्ध्रकल निमग्न निगदाय वी  
र्य दृष्ट्वा । अत्र उग्रप्रसूतिगुणैः चन्द्रगहित्र तन पाण्डुताभिर्व्यतिष्ठन्ति मृत्युने ।

१ 'सचन्दनाम्' २ B 'निवेशयन्ते' ३ 'चन्दनेन्दु' ४ B  
अपिने' ५ G N D 'विरोध्यते' J B 'प्ररोध्यते' ६ 'सु  
गाने सुमान' ७ G D N J 'मून मृगम्' 'निर्विश्रम्भ' ८ 'एव'

निशाक्षये राज्यवमाने चंद्रमा उत्सृज्य उरुण्डित सन् ह्रियेव वृज्जयेव पाण्डुरता  
पाण्डुरत्वं याति । अत्र प्रातश्चन्द्रस्य स्वाभाविरिति पाण्डुरता कामिनीनिष्कलंस्मुस-  
दर्शनज्येस्युत्प्रेक्षणादुत्प्रेक्षालम्भार । रक्षणं पूर्वमुक्तमेव । अत्र च ह्रियेनेति पठ  
एवोत्प्रेक्षानुसूल समीचीनं च ह्रियेनेति पाठोऽसाधु । त्रिलोका नूनं नृशमिति पाठा  
नेक्षया निर्यन्त्रणमिति पाठ साधु ॥ ९ ॥

असह्यवातोद्धतरेणुमण्डला ।

प्रचण्डसूर्यातपतापिता महि ।

न शभ्यते द्रष्टुमपि प्रवासिभिः

प्रियावियोगानलदग्धमानसैः ॥ १० ॥

असह्येति । प्रियाया कान्ताया वियोगो विग्रह एवानलस्तेन दग्धं भस्मी-  
भूतं मानस मनो येषां ते प्रवासिभिः पार्थ ॥ असह्य सौदुमराभ्यो यो वातो  
वायुस्तेनोद्धतम् उपरिक्षिप्तं रेणुमण्डलं धूलिचक्रं यस्या सा । प्रचण्डेन सूर्यस्यात-  
पेन प्रकाशेन तापिता पीडिता दग्धप्राया महो द्रष्टुमपि क्षीयितुमपि न शक्यते ।  
अत्र विद्युक्तप्रवासिजनस्य मग्नवेक्षणममर्धनात्काव्यलिगमलम्भार । “ समर्ध-  
नीयस्यार्थस्य काव्यलिग समर्धनम् ” इति तत्त्वक्षणात् ॥ १० ॥

मृगाः प्रचण्डातपतापिता भृशं

तृषा महत्या परिशुष्कतालवः ।

वनान्तरे तौर्यमिति प्रधाविता

निरीक्ष्य भिन्नाञ्जनसंनिभं नभः ॥ ११ ॥

मृगा इति । प्रचण्ड प्रसरो य आतप सूर्यस्त्रिरणास्तैस्तापिता पीडिता  
महत्या तृषा पिपासया परिशुष्काणि तालानि काकुदनि येषां ते मृगा हरिणा  
भिन्नाञ्जनेन कञ्चनेन संनिभं सन्धं नभ आकाशं निरीक्ष्य अवलोक्य वनान्तरे  
अन्यस्मिन्वने प्रधाविता क्षीयं गता । कर्मणोऽधिकरणविविक्षया वनान्तरे  
इत्यत्र सप्तमी । आतिमानलम्भार । तत्त्वक्षणात् “ आन्तिमानन्यमिति सुख  
दर्शन ” इति ॥ ११ ॥

सविभ्रमैः सस्मितजिह्वांवीक्षिते

विलासवत्यो मनसि प्रमद्विनाम् ।

अनङ्गसंदीपनमाशु कुर्वते

यथा प्रदोषाः शशिचन्द्रभूषणाः ॥ १२ ॥

सविभ्रमैरिति । शरीरं चन्द्र इव चारुणि मनोहराणि भूषणान्वलंभार । आकाश  
ना विनागवत्य मुदय्य । विभ्रमेण विलासेन सहितं, स्मितेनेपदासेन सहितं-  
मित्रं पुटिलंबीक्षणरपागावलेकनारनि यावन् प्रगतिना ताभिर्भुवतिभि

उत्तमैर्वाणां यूना मनमि अनंगमर्दीपनं कामोर्दीपनं कुर्वते । श्रान्तमाह । यथा  
मदये चारु सुदं भूषणं येषां ते प्रदोषा ग्वनीसुगानि । मन्त्रेण प्रदोषम-  
वलेक्य कामिनां कामो वर्धते । श्वासिनामिति पाठोऽपि दुर्लभः । तावत्प्रदोषे  
तेपि कामर्पाटिता भवन्तीति भावः । उपमनोपमेयधर्मवाचकानां चतुर्गणदुष्पा-  
ठानात्पूर्वोपनालंकारः ॥ १२ ॥

रचेर्मयूखैर्गमितापिनो भृशं  
चिदद्यामानः पथि तत्तपांसुभिः ।

अर्वाहमुखो जिह्मगति श्वसन् मुहु-  
र्णो मयूरस्य तले निषीदति ॥ १३ ॥

रवेगिति । श्वेः सूर्यस्य मयूरः किरणैर्बुधमन्त्रमभिनापितः पाटितः  
पथि मार्गे तत्तपांसुभिः सूर्यकिरणैः पांसुर्भारजाभिः विद्यमानः । सूर्यकिरणैः  
पीडितः पांसुभिस्तु ज्वलित इत्यर्थः । एतेन तपापेज्या धूलैर्द्रोहकृत्वा निशयो व्य-  
ज्यते । तर्कचान्यत्र “ रविर्गिरि कच्छति तावत्तयाग्न संदग्नि बालुकाभिरुद ” ।  
अवाङ्मुखोऽधोमुखः । जिह्मा कुटिला गतिर्गमनं यस्य । निर्धगमनस्वभावत्वा-  
देव सर्वस्येति भावः । मुहुर्बोर्भारं श्वसनं णीः गणैः मयूरस्य बहिर्गमनं स्वशरी-  
रपात्यर्थः । तले तच्छरीरस्थायामिति यावत् । निषीदति अवतिष्ठते । भीति-  
कारणे मयूरे विद्यमानेषु भ्रातृजननाद्विनेषैः स्थलं कारोत्रं वन्द्यम् । अन्धगं तु  
“ विद्योपोक्तिरखण्डेषु कारणेषु कलबचः ” इति ॥ १३ ॥

तृपा महत्या हतयिन्नोद्यमः

श्वसन्मुहुर्दूरं विदग्गिताननः ।

न हस्त्यदूरेषि गजान्मृगेश्वरो

धिलोलजिह्मालिताग्रं केसर ॥ १४ ॥

तृपेति । महत्या हत्या तृपा पिपासया हतेः निर्गितो विक्रमस्य दगहन-  
स्योद्यम उद्योगो यस्य सः । मुहुर्बोर्भारं श्वसनं दूरं विदग्गितं विरक्तगिताननं मुणं  
येन सः । धिलोला चञ्चला निहा रमना यस्य सः । केसरगजमग्नप्रवेगः ।  
आहिताग्न्यादेराहुतिगन्त्वाद्ग्रहादस्य पूर्वनिपातः । अथवा “ हस्त्यग्रहस्त्य-  
हस्यो गुणगुणिनोर्भेदमेवाव्याम ” इति वामनमृगानुवर्गेण लक्षितः । गमनः ।  
“ प्रव्रष्टं मेऽग्रहस्तापुषभाजनम् ” इति भारुत्तमस्यवाक्येन इवा बोधितुं “ अरि-  
के च प्रपाने च प्रपणे कामिधैवत ” इति मेदिनीकोशानुगारेण प्रशान्त्यवधि-  
काप्रसादस्य कर्मधारयमातुः । धलिता कम्पिता जग्रवेमरा मष्टप्राणि यस्य स  
मृगेश्वरः केवरी अदूरेषि स्थितानिति शेषः । गजान् द्विदाल न हन्ति न निपू-  
रयति । विद्योपोक्तिरलंकारः । लक्षणं पूर्वमुक्तम् ॥ १४ ॥

विप्रेन्नमीनं द्रुतभीतसारसम् ।

परस्परोत्पीडनसंहतेर्गजै

कृतं सर सांद्रविमर्दकर्मम् ॥ १९ ॥

समुद्रतेति । परस्परोत्पादनसंहते परस्परस्योत्पीडनाय नासाय महर्तमि  
ल्लितैर्गर्भैर्हस्तिभि मर समुद्रतानि उत्पात्य दूर क्षिप्तान्यशेषाणि सपूर्णानि  
मृणालाना विसाना जालानि यस्मात्तत् तथाहृतम् । अपिच विपना विपदभि  
भूता माना मत्स्या यस्मिस्तत् । “ विपन विपदावान्त ” इति मेदिनी ।  
हृता पलायिता भीताश्च सारसा पक्षिविशेषा यस्मिस्तत् । साद्रो निविष्टो विमर्देन  
युद्धेन कर्म पनो यस्मिन् तथा कृत विहितम् । गजै परस्परनाशाय प्रवृत्तै  
सरसि तथा जन्यमारब्ध येन मृणालजालानि बहिर्गमितानि मत्स्या मृता सा  
रसा. पलायिता नदमग्न साद्रो जात ॥ १९ ॥

रविप्रभोद्विघ्नशिरोमणिप्रभो

विलोलजिहाह्वयलीढमारुत ।

त्रिषोमिसूर्यातपतापित फणी

न हन्ति मण्डूककुलं तृपाकुल ॥ २० ॥

रवीति । रवे सूर्यस्य प्रभया बान्धवोद्विघ्नो बहिर्निर्गता शिरोमणे फणा  
स्परानस्य प्रभा नान्तिर्यस्य स । विलोलेन चचलेन निव्हाह्वयेन लीढ आस्वादितौ  
मारुत पनो येन स विपमेव अग्निर्विषामि । अथवा विपम् अमिदांबानल  
मूर्यातपश्चनैस्तापित पीडित । अथवा त्रिषांमिधविषामा विषामी इव सूर्या-  
तपस्तेन तापित पीडितोऽनण तृपाकुल फणी मण्डूककुल भेक्तमृत् न हन्ति न  
नाशयति भक्षणार्थेति शेष ॥ २० ॥

सफेनलालावृतघफत्रसंपुटं

धिनिर्गतालोहितजिह्वमुमुखम् ।

तृपाकुलं नि मृतमद्रिगह्वराद्

गवेयमाणं महिषाकुलं जलम् ॥ २१ ॥

गफनति । पनेन द्विदरेण सहित ( पत्र इति महाराष्ट्रभाषायाम् ) फालया  
स्यादस्या आनृत व्याप्त वक्त्रमपुत्र मुग्नसपुत्र यस्य तत् । “ निद्विरोऽपिपत्र  
पेत् ” “ साणसा स्यादिनी लाला ” इति चामर । धिनिर्गता बहिर्गता आलो  
हिता आसामन्तालोहितवर्णा निव्हा रमना यस्य तत् । उन्मुग्नम् ऊर्चानि  
मुग्राणि यस्य तत् । तृपाकुल विषामाव्याप्तमतपव सान्द्रमुदव गवेयमाण-

१ ‘ विविप्रमीनाद्रुतभीतसारसम् ’ - ‘ उत्पीडित ’ २ ‘ क्षतम् ’  
३ ‘ पीत ’ ४ ‘ हृताभि ’ ५ ‘ पादुगम् ’ ६ D J. N ‘ लो  
७ २५ ’ ८ D G N J ‘ त्वनि मृता ’



मन्विष्यन् महिषाकुलम् अट्टिगच्छन् पर्वतकंदरात्रिःमूर्तेर्निर्गन्तं भवन्ती  
ति शेषः ॥ २१ ॥

पटुतरदैवदाहोत्प्लुष्टशष्पप्ररोहाः

पुरुषपथनवेगोन्धितसंशुष्कपर्णाः ।

दिनकरपरितापैर्क्षीणतोयाः समन्ताद्

विदधति मयमुच्चैर्धास्यमाणा वनान्ताः ॥ २२ ॥

पटुतेति । अनिशयेन पटुः पटुवरो यो द्रवो वनाग्निमन्स्य दाहेन उपलनेन

उत्प्लुष्टा दग्धाः शाखाणां नृणानां प्ररोहा अंकुरा येषु ते । पश्यः कटोरो यो पवन-

स्तस्य वेगेनोन्धितानि उपरि क्षिप्तानि संशुष्काणि पर्णानि येषु ते । दिनकरस्य

सूर्यस्य परिनापिनानपेन क्षीणानि नद्यानि तोयान्युदकानि येषु ते वनान्ता वन

प्रान्तभागा उर्ध्व, उन्नतस्थलनौ धास्यमाणा अवलोक्यमाना मयं विदधति कुर्वन्ति।

अथवा उर्ध्वमिति मयविशेषणं महर्त्ता भीतिनित्यं : " माहिर्नाकुलम् " नन

मयययुतेयं माहिनी भौगिलोक्तं : " इति तत्क्षणात् ॥ २२ ॥

श्वमिति विहगवर्गः क्षीणपर्णद्रुमस्थः

कपिकुलमुपयाति ह्यन्तमद्रेनिर्मुक्तम् ।

स्रमति गवययूथः सद्यतस्तोयमिच्छन्

शरभकुलमजिह्वे प्रोडरन्त्यम्बु कान्ताम् ॥ २३ ॥

श्वमिति । क्षीणानि पतितानि पर्णानि पत्राणि येषां तेषु द्रुमेषु निवृत्ति

न विहगवर्गः पक्षिमूढः श्वमिति । क्षीणपर्णद्रुमस्थः श्वमिति । क्षीणपर्णद्रुमस्थः श्वमिति ।

ज्ञानं म्लानं उपरितं धानयूथः धंदः पर्वतस्य निकृजं लताकुं समाश्रयन्ते । तेषामुत्तरमिच्छन् गवय-

यूथः पशुविशेषाणां गोमरुजानां " गवा " इति भाषायां प्रविष्टानां समूहः

गवैर्न इत्यन्तर्नाम्रमिति पर्यटति । अत्रिहम् अट्टिलं शरभाणां पशुविशेषाणां कुलं

समूहः कृपाद्राव्या अभ्यु उदकं प्रोडरति गृह्णाति । शरभाम्बु काशमोरेषु मिह-

वैरिण इति प्रविष्टा अट्टपदा मृगविशेषा । पश्य पर्यटति दक्षिणेनैव मेषमण्डे

शरभाप्रामयेति " नाम्बुर्वायाम्बुमुत्तरकर्षाट्टपदान्तराणां " इति मेषो

बोधितः ॥ २३ ॥

यिकनयकुसुमम्वच्छमिन्दूरमाणा

प्रैवल्परनवेगोद्गन्नेवेगेन नृणाम् ।

तरेविटपलताग्रालिङ्गनन्याकुलेन

दिशि दिशि परिदग्धा भूमय पावेकेन ॥ २५ ॥

विकचेति । विस्त्रुच प्रफुड नव नूतन कुसुम्भामिव महारजनमिव स्वच्छ  
मच्छ सिन्दूर रक्तचूर्णं तस्य भा इव भा कान्तिर्यस्य तेन । इथवा विकचनव  
कुसुम्भ स्वच्छसिन्दूर च तयोर्भा इव भा यस्य तेन । ' सिन्दूर रक्तचूर्णक " इति  
मेदनी । प्रमलस्य प्रचडस्य पवनस्य वायोवगेनोद्भूत उत्पादितो वेगो यस्य तेन ।  
वाताधिक्ये ह्यग्निर्वर्धते । तरुणा ग्रन्थाणा विटपा शाखाश्च लतानामग्राणि च तेषां  
मालिङ्गन आश्लेषे व्याकुलेन समासन्तेन पवनेन वनाग्निना भूमयो भुव प्रदेशा  
दिशि दिशि प्रतिदिश तूर्णं वाय्वति परिदग्धा कृष्णीकृता ॥ २४ ॥

ध्वनति पवनवृद्ध पर्वतानां दरीषु

स्फुटति पटुनिर्नाद शुष्कवंशस्थलीषु ।

प्रसरति तृणमध्ये लब्धवृद्धि क्षणेन

ग्लपयति मृगवर्गं प्रान्तलम्बो द्वेगमि ॥ २५ ॥

ध्वनतीति । पवनेन वातेन वृद्ध एधितो दवाग्निर्दानान्न पर्वतानां दरीषु  
गुह्येषु ध्वनति निनदति । ज्वलनाति पाटापेक्षया ध्वनतीति पाट मम्यक् । शुष्का  
जलरहिता वनानां वृक्षानां मध्योऽहनिमभूमयस्तासु पटुनिर्नाद पटुव्यक्तो  
निनाद स्वनो यस्यस स्फुटति विकसति । तद्वत् तृणानां मध्ये क्षणेन क्षणादेवा  
न्यकालादव लब्धाधिगता वृद्धिर्यत्र स प्रसरति । प्रान्ते प्रान्तभागे लम्ब  
स मृगवर्गं ग्लपयति पीडयति व्याकुल्यतीत्यर्थः ॥ २५ ॥

बहुतरैश्च जात शास्मलीनां वनेषु

स्फुटति वनवर्गीर कोटरेषु द्रुमाणाम् ।

परिणतदलशाखादुत्पतत्याशुवृक्षाद्

भ्रमति पवनधृत सैवंतोऽग्निर्वनान्ते ॥ २६ ॥

बहुतरेति । अग्नि शास्मलीनां पिच्छिदावृक्षाणां " सावरि " इति  
महाराष्ट्रमाषायाम् । वनेषु बहुतर अतिशयेन जात इव प्रादुर्भूत इव द्रुमाण  
वृक्षाणां कोटरेषु वृक्षविवग्नु वनवर्गीर वनवमिव मुरणमिव गीर स्फुरति

१ D J N ' तृ ' ' तनुविकच ' २ G N ' उचरति '   
 ' पर्वति ' ३ B ' पर्वनावद ' ४ ' पर्वतान्तरदरीषु ' ५ ' स्फुरति '   
 ६ K पटुनिर्नाद D J G N ' पटुनिर्नाद ' ७ D   
 ' तृणमध्यम् ८ B K ध्वनति ' ' तपयति ' ९ ' यूथम् '   
 ' दृष्टम् ' १० दिवाद् ११ पटुतर इव दान १२ ' ए   
 २१ ' १३ D G N ' पारणतदलशाखानुत्पतत्याशुवृक्षाद् ' ' पारे   
 १४ ' परिणतदलशाखा ' १५ ' दहति ' १६ ' सार्वत '

विलसति । परिणतानि पत्राणि दलानि पत्राणि शाखाश्च यस्य तस्माद् वृक्षादाशु  
श्रद्धिति उत्पतति ऊर्ध्वं गच्छति । अथवा परिणतानि दलानि यासा तथाभूता  
शाखा यस्य तस्मात् । पत्रो उल्लोऽग्निना तूर्णं दह्यत इति भावः । ऊर्ध्वगतश्च  
पवनेन धृतः कम्पितो वनान्ते वनप्रान्ते सर्वतः आसमन्ताद् भ्रमति गतागत  
करोति ॥ २५ ॥

गजगवयभृगेन्द्रा वन्हिसतप्तदेहा

सुहृद् इव समेतो द्वन्द्वभावं विहाय ।

दुतग्रहपरिखेदादाशु निर्गत्य कक्षाद्

विपुलपुलिनदेशां निम्नगामाश्रयन्ते ॥ २७ ॥

गजेति । वन्हिना वनाग्निना सतप्ता देहा येषां ते गजगवयभृगेन्द्रा गजो  
द्विषो गवयो गोसदृशो वनरूपभो भृगेन्द्र सिंहश्च द्वन्द्वभावः कल्ह विहाय त्यक्त्वा  
“ द्वन्द्व रहस्ये कलहे तथा मिथुनयुग्मयो ” इति मेदिनी । सुहृद् इव सखाय  
इव समेता एवभूता, दुतग्रहस्याग्रे परिखेदात्त्रासात् कक्षाद् वनान् निर्गत्य नि  
श्चम्य । “ वक्षो वीरवि दोर्मूले वच्छे शुष्कतृणे वने ” इति मेदिनी । विपुल  
पृथुल पुलिनदेशः सैन्धवप्रदेशो यस्यास्ता निम्नगामाश्रयन्ते ॥ २७ ॥

कमलवर्नचित्ताम्बुः पाटलामोदरम्य

सुखसलिलनिपेक सेव्यचन्द्रांशुह्रीर ।

— ब्रजतु तव निदाघ कामिनीभिः समेतो<sup>१</sup>

निशि सुललितगते<sup>२</sup> हर्म्यपृष्ठे सुखेन ॥ २८ ॥

प्रियासयोधनपुर सरमुपसहरति । हे सुललितगते । सुललितमतिमनो  
हरगीत गानं यस्यास्तारसबुद्धिः तवाविधे हे प्रिये । कमलानां सरोरहाणां वनेन  
निवासैर्न चित्त व्याप्तम् अम्बु यस्मिन् । “ वन नपूसक नीरनिवासात्यकानने ”  
इति मेदिनी । यत्तु वनेन समुदायेनेत्यर्थः स प्रमाणाभावाद्नादरणीयः । पाटलाभा  
रौप्रपुष्पाणाम् आगोदेन मुगसेन रम्यो मनोहरः । पान्थानामामोदो रम्यो य-  
स्मिन्निष्पव्याख्यान विशेषणपूर्वनिशातत्वाद्वहुमाह । सुखं सुप्रदायकं सलिल-  
निपेकं सलिलेन निपेकं स्नानं सलिले निपेको वा यस्मिन् । एतेन “ मुभगम्  
लिलावगाहा ” इति स्मारितम् । सेव्याश्चन्द्रस्याश्रयः निरणा हारा मुस्तामा  
लाश्च यस्मिन् । अथवा चन्द्राश्रय एव हारा चन्द्राशुहारा सेव्याश्चन्द्राशुहारा, य-  
स्मिन् न । निदाघो शीघ्रतु कामिनीभिः सखीभिः समेतो युक्तो राज्ञो प्रा-  
सादतले चन्द्रशालायां सुखेन तव गच्छतु । त्वं शीघ्रतले सखाभिः सह सीधतले

१ J 'समन्तात्' २ 'सञ्चुभावम्' ३ 'निगम्य' ४ J. G. N  
'देशात्' ५ D J G N 'सविद्वन्ति' ६ 'दल' ७ B 'जाड'  
८ 'समेतम्' ९ B. 'गीते'

गायन्ता सन्ना मुमेव नयेति भाव । गायनामकृत्यैव कालो गायनीय इति सूचयि  
तुमेव सुललितगाते इति संगोचनम् ॥ २८ ॥

इति श्रीकालिदासकृतऋतुसंहारे प्रथम सर्गः ॥ १ ॥

नानि । इदं च खण्डसाय तन्मणं तु साहित्यदर्पणे “खण्डकाव्यं भवे  
काव्यस्यैकदेशानुगारि यद्” इति । अत्र च महासाव्यैकदेशऋतुवर्णनस्य विहि-  
तत्वात् । अत्र च प्रतिमर्गमन्ते वृत्तभेद स च सर्गलक्षणानुरूपो यथा तत्रैव  
“एकत्रभमयं पयैरपमानेऽन्यउत्तक” रित्युक्तवादिनि दिग् ॥

इति महाकविश्रीकालिदासकृतऋतुसंहारव्याख्यायां प्रथमोऽध्यायः ॥  
अथ सर्गः ॥ १ ॥



# द्वितीयः सर्गः

पर्यायर्जनम् ।

अथ प्रीत्यन्तान्द्वयवहितप्राप्तं वदन्कालमुपयञ्जान ।

सशोकराम्भोधरमतकुञ्जर—

स्नहितपतामोऽशनिशब्दमर्दल ।

समागतो राजरदुद्यतद्युति—

प्रीतार्यम् कामिजनप्रिय प्रिये ॥ १ ॥

गर्शत्वेति । हे प्रिये राजरदुद्यतद्युता नन्दनं युतिं सन्तिमैस्तु म  
घनानामागम उद्गमोऽधना घनाना मेघानामागमो यम्मन् म वर्पन्तु समागत  
सम्यक्तयोपस्थित । राजान परांगल न प्रशिनति । शार्ङ्गैरभ्युर्कण महितोऽ  
म्भोधर पयोधर एव मन कुजरो गचो यस्य मञ्जु । मन्त्रत्रलधरमणि कुजर  
माङ्ग इति तापर्यार्थः । वृषपक्षे मर्गाकराम्भोधर इव नतकुजरो यस्य म । मेघ  
वर्षालिङ्ग मन्त्रममाङ्ग इति यावत् । नन्दिदेव त्रीदामिन्येव पताका यस्य ।  
वृषपक्षे तन्दिदिव पताका यस्य । विद्युदिव दामिमपताक इति भावः । अशनि  
शब्दो वज्रध्वनिरेव मर्दलो वायुविशेषो यस्य म । 'इका' इति महाराष्ट्रभाषा-  
नाम् । पम्भोऽग्निरिष त्रयो यस्य गान्धो मर्दलो वायुविशेषो यस्य म रामवनप्रिय  
कामिजनाना यानुरागा प्रिय पम्भे कामिना यानुरागा प्रिय । वृषा हि नगरप्रवे  
शकाले धन उर्ध्वगत न याचकाप्र दत्तव्यं वृषो यथा नृपप्रवेशे गया इन्तिन  
माङ्ग्य पताका पुष्पवृत्त वाद्यध्वनिमय प्रवृत्त न तद्द्वय उन्मोऽशील भावः ।  
एव ॥ पूर्ववदुत्तराङ्ग ॥ १ ॥

नितान्तनीलोत्पलशङ्कान्तिभि

कविप्रमिताजमरादिमन्त्रिभिः ।

कविमगर्भप्रमदास्तन्त्रभि

समाञ्जिनं योग्यं प्रमै समन्तत ॥ २ ॥

वर्णाश्च वर्तन्ते तद्ब्रह्मणाममयाः समन्ताच्छुभ्रवर्णाश्च ते । वाग्भटोऽपि गर्भिणीमननो  
पीनो धेनान्तो कृष्णनूतुकाविलाह । धर्मैर्मेघव्योमि समन्तत आममन्तान्ममाचिनं  
व्याप्तम् ॥ २ ॥

तृपाकुलैश्चातकपक्षिणां कुलैः

प्रयाचितास्तोयभरावलम्बिन ।

प्रयान्ति मन्दं बहुधारवर्षिणो

यलाहका श्रोत्रमनोहरस्त्रनाः ॥ ३ ॥

तृपाकुलैश्चि । तृपाकुलैः पिपासापाण्डितैश्चातकपक्षिणा कुलैः समुदायैः  
प्रयाचिताः प्रायिता । चातकानां मेघैकालंजनत्वदिनि भाव । नोयमेणोदकधि-  
नयेनावलम्बन्तेऽधोगच्छन्ति ते तोयभरावलाम्बिन । बहुधरो धारा यस्यां क्रियायां  
यथाभ्यास्तथा बहुधां वर्षन्ति ते । नववारिवर्षिण इति पाठोऽङ्गिष्टः । श्रोत्रस्य  
श्रवणैर्द्रियस्य मनोहर, मनो गर्जितं येषां ते । यलाहका वाग्विलाहका मेघा इति  
यावत् । पृषोदगदिवाल्वाधु । मन्दं प्रयान्ति जलभारात्मन्दं मन्दं चरन्ति ॥ ३ ॥

यलाहकाश्चादानिदाय्दमर्दलाः

सुरेन्द्रचापं दधतस्तडिदृणम् ।

सुनीक्षणधारापतनोप्रसौयकै

स्तुदन्ति चेतः प्रसमं प्रयासिनाम् ॥ ४ ॥

यलाहका इति । च शब्दोऽर्थः । अपि च । अशनिशब्दः पविशद्वा मर्दलो  
वायुविशोपे येषां ते । तडिदृष्टुणो मौर्त्त्या यस्य तन्सुरेन्द्रचापमिन्द्रधनुर्दधतो धार-  
यन्तो यलाहका मेघाः सुनीक्षणानां तिग्माना धाराणा पतनान्येषोमा, प्रगराः सा-  
यका नागवास्तैः वग्णैः प्रवामिनां विद्युक्ताना पान्थाना चेतो मानसं प्रसमं स  
बलान्कारं तुदन्ति पाडयन्ति । “ मेघालोके भवति सुखिनोप्यन्यथाश्रिति येनः  
कष्टाभ्येप्रणयिनि जनं किं पुनर्दुर्गमस्थ ” इति च मेघगर्दरास्थं पद्यमप्यनेन  
स्मारितम् । अथ च प्रस्तुतैर्नृत्नप्रवृत्तिजनपीडाग्रान्नादेवाप्रस्तुतैरनृत्नरा,  
शुभ्रागपरिस्फूर्ता रामागोविन्दरत्नकागे स्फक्मूर्त्त्य इत्यर्थेयम् । “ ममातोसितः  
परिस्फूर्तिः प्रस्तुतेऽप्रस्तुतस्य चेद् ” इति तात्पर्यात् ॥ ४ ॥

प्रभिप्रयैदूर्यनिभैर्मृणादुरैः

सुमात्रिता प्रोत्थितकन्दलीदलैः ।

विभाति श्रेष्ठतरत्नभूषित

परत्नैर्द्विदितिलैः ॥ ५ ॥

- १ B. ' बहुवारिवर्षिणः ' K. ' नववारिवर्षिणः '. २ B. G. ' भीषणाः '.  
K. ' भूषणाः '. ३ B. ' सुनीक्षण ' . ' सुनीत्र ' . ४ B. ' गायका ' .  
५ B. ' निगन्ता ' . ' चनिभि ' . ' दुग्गात् ' . ६ ' प्रोहित ' . ७ B.  
' वग्णैः परत्नभूषिता ' ' श्रेष्ठतरत्नभूषिता ' .

प्रभिरेति । प्रभिन्नाः छिन्ना ये वैदूयां बभिनोपला रत्नविशेषान्निर्भिः  
सदृशः । प्रभिन्ना ऽन्धरा इति व्याख्यानं तु भिन्नमणिशिखरान्वयनवोपमृ-  
कम् । तृणादुर्वर्त्ययमप्ररोहः प्रोत्थितान्बुद्बुतानि कंदलीना यथांमालोद्भववन्मपि  
विशेषाणा " नदिणां " इति महाराष्ट्रभाषायाम् प्रभिन्नामां दलानि पर्णानि  
तैः । " आनर्भूतप्रथममुत्पलं सन्दर्शयानुसन्दृष्टम् " इत्यनेनैव रतिना वर्षा-  
काले सन्दर्शनामुपमतिः सूचिता नेममंशे । टट्टगोपसंस्थोदयमनाम्रगैः पृष्ठे  
हृत्पद्मिन्द्रे रौद्रैश्च समाचिता व्याप्ता इति पृथग्ना शृङ्गेरौ रत्नैर्निर्मितं  
वृत्ता वराहनेरुत्पाद्ययना मणिना विभानि गोभने । अनेनैवममलंका-  
युवतिरिव पृथ्वी विभातीति भावः । यत्न वरागना वेश्येति व्याख्यानं तद्वागमनी-  
भ्रान्त्या शब्दार्थापटुनेन वा धोदध्यम ॥ ७ ॥

सदा मनोऽं सुरतोत्सवोन्मुक्तं  
विकीर्णविम्बोर्णकलापशोभितम् ।  
संसन्नमालिगनशुभ्यनारुलं  
प्रेषुत्तनुन्यं पुलमद्य बहिष्णाम् ॥ ८ ॥

सदेति । सदा नवदी ननेषु रमणाय सुरतोत्सवे रतिमालिगनशुभ्यनु-  
ष्ठितं विकीर्णः प्रसारितो विम्बाणां महान् कलापो रश्मिभेन शोभितमंडलं गंड-  
मेण सहितं यत्तथा समंभ्रममालिगने सुमने नारुलं व्याप्तं दंष्ट्रं मृग-  
कुलं समूहोऽयं वर्षाकाले प्रवृत्त प्रारं नृयं ननेन देन तपनं नृ-  
तम् । मैघमालोत्सवमयूगवृत्तानि प्रसिद्धमेव । मनोऽंमुदलदंष्ट्रमंडलं  
तु मनोऽं मल्लोऽम्बुदम्यमेषस्य नादे गजितं ताम्बन्मोन्मुक्तमिदं । अनेन  
पाटभेदाः सुगमाः ॥ ८ ॥

निर्घातयन्त्यः परितस्तद्वृत्तमान्  
प्रेषुद्वेगं सलिलैर्गतिमैरे ।  
स्त्रिय सुदुष्टा इव जातविमुग्धा  
प्रयान्ति नद्यस्त्वग्निं पयोर्विभ्रम् ॥ ९ ॥





अभीक्ष्णमुच्चैर्धनता पयोमुचा  
 पनन्तामरीष्टशरैरीश्वरि ।  
 नटित्वमाश्रितमार्गभूमम्

प्रयान्ति रागादभिर्भासिता स्मिता । १० ॥ -०

अभीक्ष्णम् । १ । नटित्वम् पुन पुनरुच्यते । मयान्त शब्द विदधतः ।  
 पयोमुचा पयसि मुञ्चन्ति त्यजन्त तेषु भेषेन दम्बन्तमरीष्टशरैरपु पनो निवि-  
 ओऽन्धकारो यातु ता घनान्धकारा न घनान्धकारा । घनान्धकारा घनान्धकारा  
 घनान्धकारा इव सप्तम्ये घनान्धकारा कृतास्तस्य ता, शान्त्यो रत्नश्च तासु ।  
 सत्त्वत्तद्वदृणाटतासु गौत्रश्रियर्थे । तद्धिता । नृणा प्रभा ३ कान्ति-  
 भिर्दक्षिता मार्गभूमयो चाया ता अभिम रित्ता रम्भसुपन्नित्वा यो रागाप्रे-  
 म्णा प्रयान्ति गच्छन्ति । “ कान्तायनी तु चायानि गच्छे । अभिभासिता ”  
 इत्यमर । नटित्वोऽन्धकारे प्रेम्णा विना कान्त्यो रम्भसुपन्नित्वा । रति  
 शोकेवेषाया कुमारसम्भवे ‘ रत्नीनिमग्नगुण्यते पुरमा घनान्धकारा ।  
 वसति प्रिय कामिना प्रियास्तस्ये प्राप ननु र ईर रत्नोत्पन्ना रत्न-  
 रविना प्ररन्ति । तत्र तु मदनेन दुःख रत्नस्य चरितमत्र तु प्रेम्णा विनोष ।  
 मुनीक्ष्णमुचैरित्यपि पाठ सम्भव नैव न रत्नस्य चरिते दम्बने । १० ॥

पयोऽरेभामगभीरनिर्हने—

स्तटिद्विस्तेजितचेतसो भृशम् ।

हृतापराधानपि योपित प्रियान्

परिप्यजन्ते शयने निरन्तरम् ॥ ११ ॥

पयोर्धररिति । भामो भयङ्गरे अभिरा अभिरा नस्वना । तथापि येषा नै  
 पयोर्धरमर्थस्तन्निर्हन्तिशुद्धिर्भयङ्गयतमुद्देवित मोदन चेतोऽन्त ररग यामा ता  
 नोपित श्रिय हृत सारान्तोऽपगयोऽनान्ताऽप्रेमणादम्पोऽयायो दम्बान्  
 प्रियान् रमणान् शयने शय्याया निरन्तरम् परिप्यजन्ते ता अप्यन्ति । श्रु-  
 भयन्तनयेपनिर्घाया कामिन्योऽपगध विम्बुन रमणनाम्निगन् इति भाव ॥ ११ ॥

‘ तिलोचनेन्द्रीपरशरिनिन्दुभि—

निपिस्तपिभ्याधरच्यगपहना ।

निरस्तमाल्यामरणानुत्पेना

स्थिता निराशा प्रमदा प्रवासिनाम् ॥ १२ ॥

१ B K ‘ मुनीक्ष्णम् ’ २ B ‘ ग्यनाम् ’ ‘ ननाम् ’ ध्वनिते ‘  
 ‘ स्वननाम् ’ ३ B ‘ पयोमुगान् ’ ४ B K ‘ घनान्धकारावृत ’  
 ५ ‘ पुन्य पता श्रिय ’ ६ B ‘ निरहने ’ ७ B घनाङ्गे B.  
 ‘ स्तनद्धि ’ ८ B ‘ हृता ’ ९ ‘ हृता ’



अभीक्ष्णमुच्चैर्धनता पयोमुचा  
 प्रनाहन्तारीदृत्तक्षर्त्तरीप्यपि ।  
 तद्विप्रभादक्षितमार्गभूमद  
 प्रयान्ति रागादभिभूतिना वि

जगद्विगमिति । अगादं पुन पुनदं च वेत्त । महान्तं शब्दं निदधत् ।

पयोमुपापयामि गुणान्मयं न तेन मेधेन दान्यकागीहृत्तर्जस्य धनो निरि  
 योऽन्धकारो यामु ता धनान्धकारं न धनान्धकारं । धनान्धकारा अधनान्धकारा  
 धनान्धकारा इव सप्रयत्ने धनान्धकारं गृह्णन्त्यान् ता, शयन्यो रात्रयश्च तासु ।  
 सत्त्वत्तद्वद्वृत्तीहृत्ताम् गतिरित्यर्थः । ताडिताः । अधुना प्रमाणि कान्ति-  
 निर्दिशिता मार्गभूमयो ज्ञाया ता तस्मिन् रजसमुपमन्त्रिन् नियो रागात्रे-  
 ष्णा प्रयान्ति गच्छन्ति । ' कान्तिनिर्दिशिता तु नाचानि मयेन शान्त्यागिका ' ।  
 इत्यमरः । नृणां योऽन्धकारे प्रेम्णा विना कामिन्यो रसगच्छन्ति गच्छन्ति । गति-  
 शोक्वेत्याया कुमासभये " रत्नानि मिता गुणानि पुनरपि नान्धकारिणा ।  
 वसन्ति प्रिय कामिना प्रियास्तस्मै प्रापदितु न ईश्वर ' इत्येतेनैव रत्नानां  
 रत्निना प्रकृतिता । तत्र तु मदनेन हृत्तर्जस्य धनितमत्र तु प्रेम्णान् विमोषः ।  
 सुताङ्गमुत्तरित्यपि शास्त्रं सम्बन्धेन तद्वर्णितमत्र गेहान्धकारे ॥ १ ॥

पयोऽरैर्भूमिगभीरनिस्थनै—  
स्तद्विद्विरद्वेजितचेतसो भृशम् ।

एताणराधानपि येषिन् प्रियान्  
पणिप्रजन्ते शयने निरन्तरम् ॥ १२ ॥

पयोर्धरग्निः । भूमौ भयस्ते गर्भागे गभारे निम्नो विधापो येषा नै  
पयोर्धरैर्मेष्टमिद्विर्दिष्टिर्भामयन्तमुद्वेचिन रोदित चेनोऽन्त रग यामा ता  
पोदित त्रिय दृत तागस्तोऽवगरोऽन्दाहनाऽवशगादम्पोऽन्यायो रैस्तान्  
प्रियान् रगान् गमने शय्यामा नरतर र परिगन्त ता रयग्निः । शुन-  
भयननरमेषनिपाया कामिन्योऽवगार विष्मय रमागालिगन्त इति भावः ॥११॥

‘पिलोचनेन्द्रीररारिनिन्दुभि—  
निंयिस्तविम्राधरचारण्णवा ।  
निरस्तमाल्यामरणानुलेपना  
स्थिता निराशा प्रमदा प्रयासि

१ B K. 'मुनाङ्गम्'. २ B 'रमनाम्' 'रन्ताम्' ध्वनिने'.  
 'स्वनान्' ३ B 'पयोमुगाम्'. ४ B K 'यनायङ्गावृत'.  
 ५ 'पुनः परा स्थि' ६ B 'निनाने' ७ B 'ननङ्गि'. B.  
 'स्वनङ्गे'. ८ B 'रुता'. ९ 'रुता'.

विलोचनेति । विलोचनानि नेत्राणीन्दिवरार्णाव कमलानीय तेषां ये वारि-  
विन्दोऽध्रुविन्दवस्तैः । निषिक्ता आर्द्रा विम्बाधरा विम्ब इवाधरा अधरोष्ठा  
निषिक्तविम्बाधरास्ते चारुपद्मा इव यासां ता रस्तकोमलाधरोष्ठा इत्यर्थः ।  
निरस्तानि त्वस्तानि मान्यानि कुसुमान्वाभरणान्यलङ्कारा अनुलेपनान्यंगरागाः  
चन्दनादयो याभिस्ताः प्रयागिनां पान्थानां प्रमदाः स्त्रियः । प्रोषितभर्तृकाणां  
साधारणोऽयं मार्ग इति भावः । निराशा आशानिराहता स्थिता आसन् । तापदं  
मेघमुद्गनमनलोत्पन्नं प्रियं नानागन्धं वीक्ष्य तदालम्बने निराशा अभवन् इत्यर्थः ॥ ११ ॥

विषाण्डुरं कीटरजस्तृणान्वितं

भुजङ्गयक्ष्मगतिं प्रसर्पितम् ।

मस्तापसंभेककुलैर्निरीक्षितं

प्रयाति निस्त्राभिमुखं नयोदकम् ॥ १३ ॥

विषाण्डुरमिति । विशेषेण पाण्डुरं पीतवर्णमिधं सितम् । “पाण्डुस्तु पीत-  
भागाद्भेदः केतवीधुलियमिधम्” इति शाङ्कार्षेयः । मृत्तिसामिश्रितफेनवायादिर्नि भावः ।  
कीटाश्च रजोगि धूर्जटाश्च तृणानि च निरग्नितं पुष्पं भुजङ्गयक्ष्मपैव हृत्प्रगति  
यथा कुटिला मनिर्गमनं यस्य तन् प्रसर्पितमित्यन्तर्गतं गमनक्षालं मान्येन भीत्या  
साहितं गताभ्यर्चनं कुरुः कुरुः निर्गोक्षनं रजं सर्वबुद्धयेति भावः । नयोदकं  
दरीयागलेऽर्च्यं नूनं जलं निस्त्राभिमुखं निगम्य नीचप्रदेशरयाभिमुखं प्रयाति  
यदिति । रचनायै विवरणं ॥ १३ ॥

कलापचक्रेषु बह्वर्धमूलेषु नवम्प नूनस्योन्यलम्प कमलम्याक्षया लिम्पया भ्रान्त्ये-  
न्यर्थः यान्ति निपतन्ति । कलापचक्रमेवौनालोस्तिनपूर्वं विजातीयं कमलमिति  
बुध्या तत्र गच्छन्तीत्यर्थः । मौटयं तु चिरपरिचितायाः प्रकुपुपाया नलिन्या-  
म्यागः कलापचक्रेषु नवोन्यलन्वबुद्धिरिति भावः । विपनपुष्पामिति पाठा  
पेक्षयाऽयमेव प्रकुपुपायामिति पाठः सार्धायान् । पद्मनाशे स्वाश्रयार्थं पश्येदतां  
भ्रमराणां पद्मपदं कलापचक्रमवलोक्य तत्र निवसतां न महाप्रादुर्भसि तु पुष्पितं  
नलिनीं परित्यजतां चमत्कारि कमललिम्पया कलापचक्रे निपततामेव तन्मौटयं  
युज्यत इति दिक् । भ्रान्तिमानलंकारः ॥ १४ ॥

धनद्विपानां नवचरारिदस्यनै-

मंदान्वितानां ध्वनतां मुहुर्मुहुः ।

कपोलदेशा विमलोत्पलप्रभाः

समृद्धयूर्ध्वमदयारिमिश्रिताः ॥ १५ ॥

धनद्विपानामिति । नवा नूनना ये वार्गदा मेघास्तेषां स्तनेर्गर्जनैर्मंदान्वितानां  
मदेन युक्तानाम् । अन्यगजशङ्खशंख्या मत्तानाम् स्वभावोक्त्यर्थं करिणां यत्तेऽन्य  
गजदंशेनैन्मत्ता भवन्ति । तथा चोत्तमं रघुवंशेऽनेन कविना “बन्धेतरानेकपदशनेन  
पुनर्दिदीपे मददुर्दिनार्था” इति । मुहुर्मुहुर्वारंवारं ध्वनतां गर्जतां धनद्विपानामारण्य-  
वगजानां विमलानि स्वच्छान्युत्पलानि कमलानि तेषां प्रभेद प्रभा येषां ते कपो-  
लदेशा गण्डप्रदेशाः समृद्धयूर्ध्वमदयारिणां यूर्ध्वः समूहः गह्वितानि तैः । “यूर्ध्वं तिर्य-  
क्वमूहेऽर्था” इति मेदिनी । स्ववारिमिश्रितानोदरधिता व्याप्ता आमन् ॥ १५ ॥

संतोयनप्राप्नुदधुम्वितोपलाः

समाचिताः प्रम्रयणैः समन्तन्तः ।

मधुत्तनृत्यैः शिखिभिः समाकुलाः

समुत्सुकन्व जनयन्ति भूधराः ॥ १६ ॥

मेति । तैर्यददकः गहिता नसा येऽभ्युदा मेघास्तैरुम्वित्वा गम्पृण उपला  
प्रस्तरा येषां ते । “उपः प्रस्तरं रत्न” इति मेदिनी । प्रयवर्णनैर्दूरैः समन्ततः  
मध्वभागेषु समाचिताः सम्यग्व्याप्ताः । प्रथमं प्रारब्धे नृत्ये मर्तने येस्तैः शिखिभि-  
र्मयूरैः समाकुला व्याकुला भूधराः पर्वताः समुत्सुकन्व मनसि दर्शनं शेषः । जनयन्त्यु-  
यन्ति । नितरोदकशालान्तर्यन्मयूगम्भूधरानवलोक्य मनसि गर्वम्याप-  
यन्ति इति भावः । मितोपलाभामुदधुम्वितोपला इति पाठे मितानां  
गमभेदाभा येषां तैरभ्युदधुम्विता उपला देयामित्यर्थः । पर्व-

नायागमनं रातोयनमाम्बुदेति पदेन गम्यथोत्थत इति स एवान् पाटोऽर्हात्  
इत्यवसेयम् ॥ १६ ॥

कदम्बसर्जार्जुनकेतकीचनं

विकेम्पयस्तत्कुसुमाधिवासितः ।

सशीकराम्मोषरसंगशीतलः

समोरणः कं न करोति सौत्सुकम् ॥ १७ ॥

कदम्बेति । कदम्बो नीपः सर्जः शालोर्जुनः ककुभः केतक्यश्च तासां वनं  
काननं विकेम्पयंस्तपां कुसुमैः पुष्पैरबिवासितः संस्मृतस्तत्पुष्पमुगन्धिरित्यर्थः ।  
शीकरैरम्बुसङ्गः सहितो योऽम्बोषरो मेघस्तस्य संगेन संबन्धेन शीतलः शीतः ममी  
रणो मादतः कं सौत्सुकं सौत्सुकं न करोति । सकलोपि जन ईदृशमाध्याय मादतं  
सौत्सुक्यो भवतीत्यर्थः ॥ १७ ॥

शिरोरुहैः श्रोणितटायलंघिमिः

कृतावतंसैः कुसुमैः सुगन्धिभिः ।

स्तनैः संहारैर्वर्द्धनैः संसीधुभिः

स्त्रियो रतिं संजनयन्ति कामिनाम् ॥ १८ ॥ १-१ ॥

शिरोरुहेरिति । श्रियः प्रमदा. श्रोणितटे वटिपथादूर्ध्वोऽवलम्ब्यन्ते तैः  
शिरोरुहैः केचैः । कृतावतंसः शेखरो येषां तैः सुष्ठु गन्धो येषां तैः कुसुमैः पुष्पैः  
“गन्धस्यैतूतिमुसुरभिभ्य” इत्यनेन समासान्त इकोऽर्जवतंसो न स्त्रियां स्यात्कर्णे  
पूरे च शेखर ” इति मेदिनी । संहारैर्मुक्तामलिकासहितैः स्तनैः संसीधुभिः मीधुने-  
धुरसज्जन्धेन पक्वेन मधेन सहितैः । “संधुरिधुरगेः पक्वेरपक्वेरासयो भवेद्” इति-  
वचनात् । वर्द्धनैर्मुक्तेः कामिना विलासिनां रतिं प्रीतिं संजनयन्ति सम्यगुत्पाद-  
यन्ति ॥ १८ ॥

अतैकः श्लेषकः श्लेषकः प्रमत्ताद्वयायायते ।

वर्द्धन्ति वर्धन्ति नदन्ति भान्ति

ध्यायन्ति नृत्यन्ति समाश्रयन्ति ।

मयो घना मत्तगजा यनान्ताः

ता दन्तिनो नदन्ति गर्जन्ति । वनान्ता वनश्रान्ता भान्ति शोभन्ते । प्रियाविहीना,  
कान्ताप्रियुक्ता ध्यायन्ति एकाग्रमनसा निमिषं कान्तामर्तं चिन्तयन्ति । शिथिलो  
मयूरा वृत्सन्ति मेघागमनेनेति भावः । शृङ्गा वानराः समाश्रयन्ति कुत्तापि स्वाश्रयं  
विचिन्वन्तालस्यः । वपांस्तल्पयन्तां त्रीडन्तो वानरा जटननीडत्वाद्वपांस्तु यत्र कु-  
त्तापि स्वाश्रयं प्रिलोभयन्तात्ययः । यथासांग्यालंकारः । तद्वक्ष्यं तु “ यथासंख्यं  
क्रमेणैव कमिकाणां समन्वय” इति ॥

तडिद्विताशक्रधनुर्विभूषिताः

पयोधरास्तोयभरावलम्बिनः ।

रिनयश्च कान्चीमणिफुण्डलोन्मुला

हरन्ति चेतो युगपत् प्रवासिनाम् ॥ १९ ॥

तडिद्विति । तडिद्विता सताकारा विभुच्छक्रधनुर्विभूषिताश्च ताभ्या विभू-  
षिता अलंकृताः तौयस्योदस्य भरेणाधिर्येनावलम्बन्तो ते पयोधरा मेधाः । पयसां  
वग इत्येव गमाधो नोपपद्यतुः पुनरुक्त्यासमामे तु कृष्णरा इति वत्स्योदर इति-  
म्याद् । कान्ची रगता मणिफुण्डलानि रत्नवचिनानि कर्णभूषणानि च तैरुन्मुला  
दीप्तिमत्तः श्रियः प्रवासिना पान्थानां चित्तमन्तःकरणं युगपदेवैरुन्मुला  
प्रनागिनो नरा मागे तौयभरावनमान् विधुलतो मेधान् रमनलंकृतमध्याः  
गर्णभूषणा ललनाधारलोभय चेतोविरहितत्वं यान्ताद्यर्थः । “यवकर्णयोरेव  
गमदारलाहकयोः पान्थचेतोहरलक्ष्मभाधर्म्यात्तुल्ययोगितालंकार” ॥ १९ ॥

माला कदम्बनयकेसरकेतकांभि-

रायोजिताः शिरसि विभ्रानि योषितोऽथ ।

कर्णान्तरेषु ककुभद्रुममञ्जरीभि-

रिन्दलानुशूलरचितान्तरतसर्गाश्च ॥ २० ॥

माला इति । योषितः प्रमदा अत्र कदम्बानि नीलकुमुदानि ननानि दे-  
सराणि यदुलपुष्पाणि केतकश्च नाभिरायोजिता निमित्ता प्रविष्टा इत्येव मालाः  
सजः शिरसि मूर्धनि वेशपाश इत्यर्थः । कर्णान्तरेषु कर्णोपांगमाणेषु । अन्तर-  
राद्रुम्य बहिर्वापलं शुभ्रमिदमेव । ककुभद्रुममञ्जरीनाम्यमं परं नि रलिनाभ-  
रिन्दयाऽनुशूलं यथाभ्यास्तथा रचितान् प्रतिफलनसंज्ञान् रमभूषणानि विभ्रानि  
भारयन्ति ॥ २० ॥

१ पुष्पाद्यंतसमुरभीरुतकेशपादाः ।

श्रुत्वा ध्वनिं जलमुचां त्वरितं प्रदोषे

शय्यागृहं गुरुगृहात्प्रविशन्ति नार्यः ॥ २१ ॥

कालागुररिति । कालागुरुः कृष्णागुरुः प्रचुरो यस्मिन्नेन चंदनेन चर्चितानि  
लिप्तान्यङ्गानि यावाणि यागां ताः । “अंगगात्रकण्ठेभ्यो यक्तव्य”मिति धार्मिकेन  
वैरूप्येनो दीप् । “अंगं गात्रे” इति मेदिनी । पुष्पाद्यंतगेन पुष्पशेखरेण सुरभि-  
हृतः सुगन्धीकृतः केशपादाः केशसमूहो यामा ताः । धनंस्तु पुमान्कर्णपूर-  
दारयोरपीति मेदिनी । अथनंत इत्यस्य कर्णपूरइति व्याख्यानं नात्र मनोरमं तेन मर-  
लस्य केशपादस्य सुगन्धीररणासंभवात् । रिनु शेखर इत्येव व्याख्यानं ( महा-  
राष्ट्र भाषायाम् “ गजरा ” ) समुचितमिति दिष्ट । श्रियो नार्यो जलमुचा मे-  
घाना ध्वनिं गजितमानस्य गुरगृहच्छुशुरादिगृहान्छयागृहं शयनस्थानं प्रविशन्ति  
मदनजनकं चन्दनदिवं धारयन्त्योऽपि कामिन्यो मेषगर्जनारणनेनापारयन्त्यो  
मन्मथविचारं सोढुं शठित्येव भर्तृसान्ध्याय शय्यागृहं गता इति कारणान्तर-  
योगतः कार्यमौक्यान्समाधिनामालङ्कारः ॥ २१ ॥

कुचलयदलर्नलैरुच्चैस्तोयनघ्नै-

मृदुपवनविधूतैर्मन्दमन्दं चलद्भिः ।

अपहृतमिव चेतस्तोयदैः सैन्द्रचापै-

पथिकजनघधूनां तद्वियोगाकुलानाम् ॥ २२ ॥

कुचलयेति । कुचलयानां नीलोत्पलानां दलानां वर्णानीव नालेरसितवर्णैरनतै-  
र्याम्भितैस्तोयेनोदरेण तद्भारेणेत्यर्थं नम्रैरतएव मृदुना पवनेन वातेन विधूतै-  
राम्भितैरेतएव च मन्दमन्दं शनैः शनैश्चलद्भिर्गच्छद्भिः सैन्द्रचापैरिन्द्रचापेन-  
न्द्रधनुषा साहितैस्तोयदैर्मेषैस्तेषां पथिकानां वियोगेनाकुलानां पीडितानां पथि-  
गजनयुनां पान्ययुवतीनां चेतोऽन्तः परणमपहतमिव हृत्वां नीतमिव । मालि-  
नीगर्जनं लक्षणं त्वरतमेव । अथ मृदुपवनविधूतैरित्यनेन मेषद्वयं “ मन्दमन्दं  
नुदति प्रयनध्वनिरूल ” इति पद्य म्भारितम् ॥ २२ ॥

मुदित इव कदम्बैर्जातपुष्पैः समन्ता-

त्पवनचलितशाखैः शाखिमिर्चत्यनीच ।

हसितमिव विधत्ते संचिभिः केनकीनां

नवसलिलनिपेकच्छिन्नतापो वनान्तः ॥ २३ ॥

मुदित इति । नवस्य नूतनस्य सलिलस्योदकस्य निपेकान्मिञ्चनाच्छिन्न

१ 'दललील', २ 'रुदति', ३ 'स्तोयनघ्नै', ४ 'विशेषा',  
५ 'पान्ययुवती', ६ B. K. 'तद्वियोगक्षतानाम्', ७ 'जाति', ८  
'सुतीति', ९ B. K. 'निपेकान्छान्तताप'.



शान्तस्नापः पीडा यस्य स वनान्तोऽग्न्यग्रान्तः समन्तात् जातानि पुष्पाणि दुसु-  
मानि येषां तेः बद्धम्वर्मुद्धित इव संतुष्ट इव । पवनेन चातेन चालताः कम्पिताः  
शाखा येषां तेः शाखिभिर्दृष्टेर्वृत्तानीव नर्तनं विदधातीव । केतकीनां सूचिभिः  
परागेर्दक्षितमिव ह्रस्वमिव विधत्ते कगेति । ह्रस्वस्य शुभ्रवर्णलाकेतरीपरगे  
स्तदुत्प्रेक्षा युज्यत एव । उत्प्रेक्षालंकारः २३ ॥

शिरसि बकुलमालां मालतीभिः समेतां  
विक्रीसितनयपुष्पैर्युधिकाकुङ्कुमलैश्च ।

विकचनयकदम्बैः कर्णपूरं वधूनां

रचयति जलदौघ-कान्तवत्काल एव ॥ २४ ॥

निरर्मानि । जलदाना मेघानामोष-समूहो यस्मिन्म जलदौघ एव कालो वर्धतुः  
कान्तद्रुतैश्च वधूनां भार्याणां शिरसि मूर्धनि केशपादा इति यावत् । मालतीभिर्मो-  
लतीपुष्पैः समेता युक्ता बकुलमालां केसरदाम रचयति निबध्नाति । यथा  
प्रेम्णा भर्ता भार्याकेशपादो मालानिबध्नं संपादयति तद्वदयमपि पुष्पादिना तत्सं-  
पादयतीति भावः । निरमितैः प्रकुर्वन्वपुष्पैर्ननकुसुमैर्युजितया मागध्याः  
“जाई” इति महाराष्ट्रभाषाया । कुङ्कुमैः कलिराभिश्च विकचानि संकुलानि  
नवानि कदम्बाणि नीलपुष्पाणि तेथ वधूनां स्त्राणां कर्णपूरं कर्णभूषणं रचयति  
करोतीत्यर्थः । उत्प्रेक्षालंकारः ॥ २४ ॥

दधति चरकुचाग्रैरुग्रतैर्हारयाणि

प्रननुंसितदुकूलान्यायतैः श्रोणिचिम्बैः ।

नयजलकणसेकादुद्धतां रोमराज्यां

ललितगालिचिम्बैर्मध्यदेशैश्च नार्यः ॥ २५ ॥

दधतीति । नार्यः प्रनदा उन्नतैश्चर्मुरी. कगेः श्रेष्ठैः कुचाग्रैः स्नानाग्रेहार-  
यष्टि मुक्ताहारभागं । यष्टिद्वो हायभागवाचकः । महाराष्ट्रभाषाया “पदर”  
इति । आयतैश्चिम्बुर्न श्रोणिचिम्बैः कटिपथाद्गमैः प्रननुनि सूक्ष्माणि मितानि  
शुभ्राणि दुकूलानि वस्त्राणि । ललिताना मुन्दराणा यलीना विवलीना भद्रा रचना  
येषु तैर्मध्यदेशैर्नराना जलप्रणानामुदरविन्दनां मेकान्मिञ्चनादुद्धतामुपमा रोम-

## तृतीयः सर्गः



शरद्वर्णनम् ।

ममागने शरत्कालं वर्णयन्ति ।

काशांशुका विरुचपद्ममनोज्ञयन्त्रा  
सोन्मादहंसरवेनूपुरनादरम्या ।  
आपक्वशालिरचिराननगात्रयष्टि

प्राप्ता शरद्वयधूरिज रूपरम्या ॥ १ ॥

काशांशुकेति । काशमेव तृणविशेष एव “ लघ्वाटे ” इति मत्स्यपुराणाभाष्यामंशुक वृक्ष इत्या सा । पक्षे काशमित्रांशुः यस्याः । श्वेतवसनधरिणीत्यर्थः । विरुच प्रफुल्ल पद्ममेव मनोज्ञं सुन्दरं वस्त्रमानने यस्या सा । पक्षे विरुचपद्ममिव मनोज्ञ वस्त्र यस्या । सोन्मादानामुन्मादेन मदेन महिताना हसाना रव एव नूपुरस्य मर्चरस्य नादः शिञ्जितं तेन रम्या मनोज्ञा पक्षे सोन्मादहंसरव इव यो नूपुरनादस्तेन रम्या । आपक्वा आसमन्तापरिणता शालिकलम एव रचिरा सुन्दरा आनतेपन्नम्ना गानयष्टि शरीरयष्टिर्यस्या । “ शालिस्तु कलमादौ चे ” ति मेदिनी । पक्षे आपक्वशालिरिव रचिरानतगात्रयष्टिर्यस्या । आपक्वशालिरचिरानतगात्रयष्टिरिति पाठ इत्युक्तेश्चेत्यर्थः । अतः स पाठो न समच्छेदे । रूपेण सौन्दर्येण रम्या शरद् नववधूरिव नूतनवधूरिवागता । उपमालकारः । यथा नववधूलं मितलज्जिता नम्रमुखागच्छति तद्वदियमपि पक्वशालिमपेण नतमुखीत्यर्थो गम्यतेऽस्मिन् आपक्वशालिरचिरानतगात्रयष्टिरिति पाठ इत्यलम् ॥ वसन्ततिलकागतम् ॥ १ ॥

काशैर्मही शिशिरदीधितिना रजन्यो

हंसैर्जलानि सरितां कुमुदैः सरांसि ।

सप्तच्छदैः कुसुमभारनतैर्वनान्ता

शुद्धीकृतान्युपवनानि च मालतीमि ॥ २ ॥

काशैरिति । काशे काशपुष्पैर्मही पृथिव्या । शिशिरा शीतला दीधितयोऽश्वो यस्य तेन चन्द्रेण रजन्यो रात्रय हमैराजहंसैः सरिता नदानी जलानि । कुमुदैः श्वेतवमलैः सराणि । कुसुमाना पुष्पाणा भारेण नतैर्नक्षैः सप्तच्छदैः सप्तपर्णैर्वनान्ता वनप्रान्तभाषा मालतीभिर्मालतीपुष्पैश्चोपवनानि शुद्धीकृतानि शुद्धीकृतानि शुद्धीकृतानि ॥ २ ॥

चञ्चन्मनोक्षक्षफरीरसनाकल्याणः

पर्यन्तसंस्थितसिनाण्डजपङ्क्तिहराः ।

नद्यो विद्यालपलिनोरुनिनम्याविम्या

मन्दं प्रयान्ति समदाः प्रमदा इत्याद्य ॥ ३ ॥

चरन्ति । चरन्ती भनोता मञ्जुला शर्फा शुभ्रो मन्मथविशेष एव रमनाव-  
लापः काश्यागुणो यामां ताः । पक्षे चरन्मनोऽनशर्फा रमनावलापो  
यामाम् । पर्यन्ते प्रान्तदेशे संस्थिता ये मिताः शुभ्रवर्णा भङ्गजा हंसादयः  
पक्षिणश्च एव हागे मुक्ताहागे यामां ताः । पक्षे पर्यन्तसंस्थितमिता-  
वृज्जा इव क्षरो यामां ताः । विनालः पृथुतो यः पुलिनो वासुकाग्रान्तः न एव  
उर महद् नितम्बविम्बं दक्षिपद्वाद्भागो यामा ताः । पक्षे विनालपुलिन इवोर  
नितम्बविम्बं यामां ताः । नयोऽथ शरन्काले मदनयौवनजेनेत्यावन्महिताः स-  
मदाः प्रमदा इव मन्दं शनैः शनैः प्रयान्ति गच्छन्ति । उपमार्तकाः ॥ ३ ॥

व्योम कचचिद्रजनशङ्खमृणालगौरै-

स्वयंदमान्मुमिल्लघुतया दामदाः प्रयानैः ।

संलक्ष्यते पचनयोगजनैः पयोर्दे-

राजेय आभरैक्षतैरुपवीड्यमानः ॥ ५ ॥

ध्यायित । ध्यामाकाशं वाचिन् कुयन्विज्जनं गोप्यं इहः समुत्पलं शिवं  
 च तानीव गौराः शुभ्रवर्णाभिः । अवनमम्युदकं ईमैरन एव लघुनयौदरभागा-  
 भावाच्छुभः शनं शनं प्रदानैः पवनरेणम थलैश्चलैः पयोद्रेभामरगतैरनेकेषा-  
 मरित्वार्यमानो राजेन नृप इव मेलक्ष्यते न्ययते शोभते । उपमालंकारः ॥ ४ ॥

मिश्राञ्जनप्रचयकान्ति नमो मनोसं

यन्धूकपुष्परचिन्ताऽगणिता च भूमिः ।

यप्राश्च पञ्चकल्माषुतभूमिमागाः

श्रोत्रं दृष्टयस्ति न मनो बुद्धि कस्य चूनः ॥ ५ ॥

भिर्भोज । निप्रीडितो योऽजनप्रसवः कञ्जलममूहन्मूकान्निः प्रभा  
 दस्य तत् । मनोहं सुन्दरं नम आकाशम् वन्द्युत्पुर्णं पुत्रां वपुर्षः  
 “ दुपारी ” इति भाषासाम् प्रसिद्धे रचिता संशदिता धरणिता  
 रक्षितया यस्याः सा मूर्तिध । पक्षैः कलमेः शालिनिगहता वेष्टिता भुविभागा

१ 'धन्या' । २ 'भक्ति' । ३ D. J. N. 'पुनितान्त' । ४ 'देहा' ।  
 ५ 'वीणा' । 'मुक्ता' । ६ B. 'उपदेशने' । 'उपदेशने' । ७ D. J. N.  
 'शामगरी' । ८ B. 'रविर्वाज्यमानः' । 'रविर्वाज्यमानः' । ९ B.  
 'रत्नमारणिता' । 'निकरंरुचिरा' । १० 'वारकलमा' J. N. D.  
 'वारकलमा' । 'पञ्चकलमाचिन' । ११ B. '—मानि' ।

यथा ने वप्राश्च चारुमग्नप्रभूमिभागाः इति पाठे तु चारुमनोहरे. कमठेरा-  
गता भूमिभागा येषां ने वप्राश्च इत्यर्थः । “ वप प्राकारगेधयोः । धेने ताते  
चये ग्ता’ इति हेमचन्द्रः । भुवि कस्य यूनां जनो भानमं न शोऽन्यथा न्त गो  
न्यथं न विद्वन्ति । अथि तु सर्वम्वापीत्यर्थः ॥ ५ ॥

मन्दानिलकुलितचारुविशालशाख

पुष्पोद्गमप्रचयकोमलपल्लवाग्र.

मत्तद्विरेफपरिपीतमधुप्रमेक-

चित्तं विदारयति कस्य न कोविदार ॥ ६ ॥ १५ ॥ ७

मन्देति । मन्देनत्वेनानिर्गन्धेन पञ्चनेनाकुलिता पाडिना. कस्यना इति  
‘वाचनारव. सुन्दरा विशाला मन्थः प्राग्वा स्वंश यस्य सः पु’पाण्य दृशुमाना  
मुदमयोपनेः प्रचयेनाधिरयेन कोमलानि मुकुमाराणि पञ्चवाना पर्णानाम  
प्राणि यस्य सः । मतेमदयुरतेङ्गिकेभ्रमरैः परिपीतां मधुना मकरन्दम् प्रमेकः  
प्रमदो यस्य सः कोविदारधमनिर्गन्धः “ वाचन ” इति महाराष्ट्रीयभाषायाम् ।  
कस्य चित्तं न विदारयति । कस्य मानस विद्वान् न स्मृत्स्मृति तु सर्वम्वा  
प्यर्थः. ॥ ६ ॥

तारागणमेघरभूपणमुदहन्ती

मेघार्चरोधपरिमुस्तशशांकवस्त्रा ।

ज्योत्स्नादुकूलममलं रजनीं दधाना

वृद्धिं प्रयात्यनुदिनं प्रमदेव बाला ॥ ७ ॥

तांति । ताराणां नक्षत्राणां गण, समूह एव प्रवर धेनुं भूपणमल्लकारो  
वस्त्राः पक्षे तारागण इव प्रवरभूपणं यस्याः. मेघानामवरोधेन व्यरगनेन परि-  
गृहिता यः शशाङ्कभस्त्रा यः एव वस्त्रं यस्याः मा । पक्षे मेघारगेरपरिमु-  
स्तशशाङ्क इव वस्त्रं यस्याः । “ मितं स्मर्यते ज्योर्ध्वं नदिर्देव दुर्गं दधाना बाला  
रम्यगीभूता सा प्रबाला प्रमदा युवतिरिव वृद्धिं प्रयति । शम्भिरां न्यगीभूता  
रात्रिः कमेन वर्धते तदनुगेऽनयमृगिनिगिति भावः ॥ ८ ॥

परिणतयाननविभ्रट्टितयौचिमात्राः

वाटम्यमारसैर्बुलाबुलतीरदेजाः ।

कुर्यन्ति हंसचिरन्तः परितो जनस्य

प्रानिं मंगेगहज्जोऽगणितास्तदित्य ॥ ८ ॥

१ J. N. D ‘ ताराप्रमाणः ’. ‘ चारुमनोहरे ’. ‘ गर्वमनोहरे ’. ‘ प्रचुर ’.  
‘ प्रचुरांमलपल्लवाग्र ’. २ D B. J. ‘ प्रचुर. ’ ३ B. ‘ मेघोपरोध ’.  
‘ दधाना ’. ४ ‘ वाटम्यमारसि ’. ‘ वाटम्यमारसि ’. ५ G N. ‘ चारुमनोहरे ’.  
J. ‘ यथा कमठेरागता भूमिभागा इति ’. K. ‘ मतेमदयुरतेङ्गिकेभ्रमरैः ’.  
मते मतेमदयुरतेङ्गिकेभ्रमरैः.



सोन्मादहंसमिथुनैरुपशोभितानि

स्वच्छानि फुल्लकमलोत्पलभूषितानि ।

मन्दप्रभातपवनोद्गतवीचिमाला-

न्युत्कटयन्ति सहसा हृदयं सरांसि ॥ १६ ॥

सोन्मादेति । सोन्मादानामुन्मादेन विनविभ्रमेण सहितानां भूतानामिति यावत् “उन्मादश्चित्तविभ्रमः” इत्यमरः । हंसानां मिथुनैर्द्वन्द्वैरुपशोभितान्यलंकृतानि । स्वच्छान्यमलानि पुत्रानि विषमिमानि कमलानि पद्मान्युत्पलानां नदीवराणि च तैर्भूषितानि । मन्देन प्रभातपवनेन प्राणवायुनोद्गतोत्पन्ना वीचीर्या लहरीणां माला प्रकिङ्कयेषु तानि सरांसि सरोवराणि हृदयं मानसं सहसा अतर्जितमुत्कटयन्ति । सौत्कण्डं विदधति । “अतर्जिते तु सहसे” इत्यमरः । प्रमथमिति पाठे तु बलात्कारेणेत्यर्थः । ११ ॥

नष्टं धनुर्वलभिदो जलशोदैरेषु

सौदामिनी स्फुरति नार्ध वियत्पताका ।

धुन्यन्ति पक्षपचनेन नभो यलाकाः

पश्यन्ति नोद्धतमुखा गगनं मयूरा ॥ १२ ॥

नष्टमिति । अथ जलदानां मेघानामुदरेषु गर्भेषु बलभिद इन्द्रस्य धनुर्नष्टं विलुप्तम् । वियत् आकाशस्य पताका व्यजभूता सौदामिनी विद्युश्च स्फुरति न विलसति । यलाका पक्षिविशेषाः पक्षपचनं पक्षपातेनभो न धुन्यति न कम्पयन्ति । दधनमूर्ध्वं मुखं मेघा ते मेघाः प्रलोचयामहेति भावः मयूरा बहिर्भा गगनं न पश्यन्ति । वर्षाकाले हि मेघसन्निधानाद्बलाका वियदलंकुरन्ति । उक्तं हि पक्षिवरेण मेघसंदेशे “सैविष्यन्ते नवनसुभगं खे भवन्तं यलाकाः” इति । अधुना । मेघाभाषात् सन्नेय ने पक्षिण इत्यभिप्रायेणेदम् ॥ १२ ॥

नृत्यप्रयोगरहितान् शिञ्जिनो विहाय

हंसानुपति मदनो मधुरप्रैंगीतान् ।

मुक्तेषु कदम्बकुटजाङ्गनसंजनीपान्

सप्तच्छदानुपगता कुसुमोद्गमधीः ॥ १३ ॥

नृपेति । मदनो मन्मथो नृत्यप्रयोगेण नर्तनप्रयोगेण रहितान् शिञ्जितान्

१ U. G. N. 'स्वच्छानि'. २ 'आर'. ३ B. K. 'मन्दप्रभात'.  
मन्दप्रभात'. 'मन्दप्रवाह'. ४ 'पवनोद्गत'. ५ 'उत्कटयन्ति'.  
'हृदयं गहगा'. 'प्रमथं हृदयम्'. ७ 'जलशोदैरेषु'. ८  
'नोद्धतमुखा'. 'नोद्धतमुखाः'. 'नोद्धतमुखाः'. ९ 'मतीतान्'.  
'पताका'. १० 'नीपवृत्तान्'. ११ ' ।

शिरिनो मयूरान् विहाय त्यक्त्वा मधुर सुन्दर प्रगीत गानं वेपा तान् हमानुपैति गच्छति । मधुरप्रतीतान् इति पाठे मयुरा इति प्रतीता प्रसिद्धास्तान् । “ प्रगीत गादरे पाते हृष्टप्रगायतयोऽपि ” इति मेदिनी । कुसुमाना पुष्पाणि मुद्रमन्योपते श्री शोभा कदम्बो रक्षविशेष कुटज शक अर्जुन इन्द्रद्रुक्ष नीप कदम्ब प्रसारस्तान् विहाय सप्तच्छदान् सप्तपर्णवृक्षान् “ सातवण ” इति भाषाया मुपगता प्राप्ता । वर्षाकाल इमे सर्वेऽपि वृक्षा पुष्पाण्युता भवन्तीति पूर्वसर्ग एव स्पष्टम् ॥ १३ ॥

क्षेपालिकाकुसुमगन्धमनोहराणि

स्वस्थस्थिताण्डजकुलंप्रतिनादितानि ।

पर्यन्तसंस्थितमृगीनयनोत्पलानि

प्रोत्कण्ठयन्त्युपवनानि मनांसि पुस्तार्म् ॥ १४ ॥

क्षेपालिकेति । क्षेपालिकाया निर्गुण्डया कुसुमाना पुष्पाणा गन्धेन सुवा मन मनोहराणि सुन्दराणि । स्वस्थ पाठारहित यथास्यात्तथा स्थितानामुपविष्टानाम ण्डनाना पक्षिणा कुले समूहैः । प्रतिनादितानि प्रतिशब्दितानि । पर्जन्यादिपीडनाशा स्वस्थस्थिताना पक्षिणा मनुं शब्दनादितानात्यर्थः । यत्तु तापदायानलादिना शास्वस्थ स्थिता इत्यर्थः न न मनोरम । तनाशम्य पूर्वमुनेन रिहितत्वेन तदान दम्य पूर्वमुभूतवान् । पर्यन्त आसमन्तान् सम्स्थितानामुपविष्टाना मृगीणा नयना मनोपलानान्दाराणि यथा तान्युपवनानि पुमा पुरपाणा मनांसि प्रोत्कण्ठयन्ति उत्कण्ठायुकृतानि कुर्वन्ति ॥ १४ ॥

कल्हारपद्मकुसुमदानि मुहुर्विधुम्बं

स्तत्संगमादधिकशीतलतामुपेतं ।

उत्कण्ठयत्यतितरां पवन प्रभाते

पद्मान्तलग्नतुहिनानि ह्यस्तकृष्णाम् ॥ १५ ॥ २

कल्हरेति । प्रभाते प्रातः काले कल्हार रक्तकमल पद्म नलिन कुसुम मित कमल च तानि मुहुवारवार विधुन्वन्त्यप्यन् । तत्संगमात्तथा कल्हारादीना भग मास्यबन्धादधिकशीतलतामम्यन्तश्चैयमुपेतं प्राप्त पद्माणा पर्णाना प्रान्ते प्रान्त्य भागे लग्नानि सप्तपत्तानि तुहिनानि तुषारान् हरन् पद्मोऽतिनरामयत्तमुत्कण्ठयत्युपसृज्यति । पद्मान्तलग्नतुहिनान्यु विधूयमान इति पाठेऽन्तु न सम्यक् । विधूयमान इति द्वि कर्मणि शत्रन्त तस्य कर्मण एव विशेषणवच्च न्याय्यत्वेन कर्तरे

१ D G. J ‘राग’ २ B ‘शास्तास्थित’ ‘वच्छस्थित’  
‘मुन्धस्थित’, ‘स्वच्छस्थित’ ‘ग’ ४ प्रतिनादितानि ५ ‘यूनार्म्’  
- K. ‘कुसुमानि’ ७ ‘सुदा’ ८ K ‘उपेय’ ९ B ‘सोत्का  
रगेति वनिताम्’ ‘मोन्वा ररोति वनिता’ ‘मोन्वा ररोति हृदयम्’  
१० D J. N. B. ‘तुहिनानुविधूयमान’ — ‘विधूयमान’  
‘वनदृमाणम्’.

रवर्णीयं व्याप्तं व्योमाकाशं स्फुटैः प्रफुल्लैः कुमुदैः कुचलयैश्चिता अवकीर्णास्ते-  
पाम् । स्थिता राजहंसा तेषाम् । “जातिकालमुत्तादिभ्यः परा निष्ठा धक्तव्ये”ति  
वातिन्नेन निष्ठान्तस्य स्थितशब्दस्य परनिपातः । मरुक्तमणेर्याक्षमतरत्नस्य भा इव  
भा । प्रभा यम्य तेन वारिणोदनेन भूयितानामलंकृतानां तोयशयना जलाधारा-  
णाम् । अतिशयमत्यन्तं रूपं स्वरूपं यस्यास्ता श्रियं कान्तिं वहति धारयति श-  
रदि गगनसलिलनैर्मल्यप्रसिद्धेरिति भावः । मालिनीवृत्तम् ॥ २१ ॥

शरदि कुसुमसङ्गाद्वायवो वान्ति शीता

विंगतजलद्वृन्दा दिग्विभागा मनोहाः ।

विगतकलुपमम्भ श्यालिपका धरित्री

विमलकिरणचन्द्रं व्योम ताराविचित्रम् ॥ २२ ॥

शरदीति । शरदि शरदतो वायव कुसुमाना पुष्पाणा संग्तास्त्वम्भाच्छी-  
तलाः शाता यान्ति वहन्ति । विगतानि नष्टानि जलदाना मेघाना वृन्दानि चया-  
येभ्यस्ते दिग्विभागाः क्लृप्तान्ता मनोहा सुन्दरा विशदजलद्वृन्दा इति पाठो-  
ऽपि साधु । यनैःऽस्मिन्वृत्तौ तोयविरहिताना विशदाना मेघानामुपलम्भात् ।  
अम्भ उदक विगतं विशेषेण नष्टं क्लृप्तं यस्य तत् क्लृपशब्दो भावप्रधानोऽस्ती-  
त्यर्थः सर्वथा मलरहितत्वात्संग्राह्यमित्यर्थः । अत एव “ नादेयं नादेयं शरदि  
गगन्ते च नादेयम् ” इति सुभाषितोक्तिरपि युज्यते । धरित्री पृथ्वी श्यालिपका  
पका शालयो यस्या सा तथाभूता । जातिकालमुत्तादिभ्यः परा निष्ठेति वातिन्नेन  
पक्षशब्दस्य परनिपातः । श्यानपक्षेति पठि श्यानः शुष्क पक्षं कर्दमो यस्यास्तथा-  
भूतेत्यर्थः । विमला. स्वच्छाः किरणा अंशवो यस्य तादृशचन्द्रे यस्मिन्स्तथाभूतं  
व्योमाकाशं ताराभितारैर्विचित्रं चमत्कृतजनकमित्यर्थः ॥ २२ ॥

अत्र द्वौ श्लोकी क्षेपकौ तौ ध्याय्यायेते ।

करकमलमनोहाः कान्तसंश्रक्तहस्ता

धदनविजितचन्द्रा काञ्चिदन्यास्तरुण्य ।

१ ‘सुरभि’. २ B. N. K. ‘कुमुद’. ३ ‘तोयात्’. ४ D. J.  
‘यान्ति’. ५ ‘विशद’ ध्यपगतजलवृन्दा दिव्यरूपाश्च मेघाः ६ D. N.  
श्यानपक्षः J. ‘श्यामपक्षा’ ‘शुष्कपक्षा’.

\*Thus and the following verse appear to be  
interpolations and they have been printed as  
such by G. and N.. B. incorporates them in the  
body of the book and numbers them as if they  
by the author. D. J. and J. 2 do not print  
at all.



चित्तकुसुमसुगन्धिः प्रायशो यान्ति वेदम्

प्रबलमदनहेतोस्त्यक्तसंगीतरागाः ॥ ६ ॥

शेरेति । वरकमलेन हस्ताम्बुजेन मनोज्ञाः सुन्दराः वान्ते प्रियकरे संभवतो  
हस्तो यासां तां वान्तेन हस्ते धृताः कान्तस्पर्शे स्थापितहरता वैत्यर्थः । वदनेन  
विजितस्तिरस्त्रनयन्द्रो याभिस्ताः । काथिदन्त्यास्तरण्यः प्रबलमदनहेतोः “ पट्टा  
हेतुप्रयोग ” इत्यनेन पट्टा । त्यक्तः संगतिं गाने रागः प्रेमा याभिस्तधामृताः सत्यः  
चित्तरेकीकृतैः वसुमेः पुण्यैः सुगन्धिः सुगन्धिः वेदमार्थाच्छ्रयागृहं प्रायशो यान्ति  
प्रतिपुष्टायेति भावः । अवान्तेषां पाठानां क्षिप्रत्वाद्वादादरः ॥ १ ॥

शुरनरसविलासाः सत्सर्वाभिः समेता

असंमरसविनोदं सूचयन्ति प्रकामम् ।

अनुपममुखरागा रात्रिर्मध्याविनोदं

शरदि तरुणकान्ताः सूचयन्ति प्रमोदात् ॥ २ ॥

शुरतेति । मतीभिः सर्वाभिः समेताः शुरतरसस्य विलासाः प्रकाममन्यन्तमसमस्य  
सर्वोत्कृष्टस्य रसस्य विनोदं सूचयन्ति । नया शरदि तरुणकान्ताः तरुणानां कान्ता  
भार्याः अथवा तरुण कान्तो यामा ताः । अनुपमो निरुपमो मुखराग आननरा-  
न्तिर्यास्ता ताः प्रमदाः रात्रिर्मध्ये इति आ । सम्यग्विनोदं प्रमोदात् सूचयन्ति ।  
अस्य क्षिप्रत्वादेन फालिदासहेतोः यमिनि न निश्चयः । नर्तकशो क्षिप्रं काव्यं ता-  
शस्य कवेरिति ॥ २ ॥

दिवसकरमयूखैर्बोधमानं प्रभाते

वरयुवतिमुखाभं पङ्कजं जृम्भतेऽपि ।

कुमुदमपि गतेस्तं लीयते चन्द्रबिम्बे<sup>१</sup> ।

हसितमिव वधूनां प्रोषितेषु प्रियेषु<sup>२</sup> ॥ ३ ॥

दिवमकरेति । प्रभातेऽर्जुने । दिवमकरस्य नानामयूखै रग्निभिर्बोध्य-  
मानं त्रिकास्यमानं पङ्कजं कमलमथ वरयुवतिं धेष्टा कामिनी तस्या सुगम्य  
आभरे कान्तिरिवाभा यस्य नादृशं जृम्भते शोभते । कुमुदं कर्षं चन्द्रबिम्बेऽर्जुन-  
गणं मय्यभ्याचलमाहरे गतिं, प्रियेषु रमणेषु प्रोषितेषु हृदयगतेषु वधूनां कामि-  
नीनां हसितमिव हास्यामिव लीयते क्षीणं भवति । चन्द्रबिकामिकमन्दमस्मिन्गते  
चन्द्रे प्रोषितवधूनामपि निमीलनान्यर्थः । म्हायन इति पाठः सुलभः ॥ ३ ॥

१ N. रचितकुसुमगन्धिः. २ G. B. प्राविशन्तीति वेदम्. ३ N.  
हेतोः सूक्तमज्ञोक्तमभ्या. ४ B. G. निरामात्. ५ N. अवमगर. ६  
B. G. सूचयन्त्यप्रकामम्. ७ N. अनुपममुखराभिः. ८ N. श्रोणिमये.  
९ N. प्रमोदात्. १० ‘ शोभते. ’ ११ ‘ कुमुदसुगन्तर्धमलोपिते. ’ १२  
‘ म्हायने. ’ १३ D. ‘ चन्द्रबिम्बम्. ’

असितनयनलक्ष्मीं लक्षयित्वोत्पलेषु  
 कणितकनककाञ्चीं मत्तहंसस्वनेषु ।  
 अधररुचिरशोभां बन्धुजीवे प्रियाणां  
 पथिकजन इदानीं रोदिति भ्रान्तचित्तः ॥ २३ ॥

असितेति । पथिकजनः पान्थवर्ग इदानीं प्रियाणां स्वप्रेयसीनाम् ।  
 अमितानां कृष्णानां नयनानां लक्ष्मीं शोभाम् उत्पलेषु नलकमलेषु । कणि-  
 ता सशङ्का या कनककाञ्चीं मुक्कर्मखला ता मत्तहंसस्वनेषून्मत्तहंसध्वनिषु ।  
 अधरोष्ठस्य रुचिरा मनोहरां शोभां बन्धुजीवे बन्धूकपुण्ये च लक्षयित्वा तर्क-  
 यित्वा स्मृत्वेत्यर्थः । भ्रान्तचित्तः सन् भ्रान्तं भ्रमणयुक्तं चित्तं यस्य तादृशः  
 सन् रोदिति । अश्रुनिपातं करोति ॥ २४ ॥

स्त्रीणां निर्धाय वदनेषु शशाङ्कलक्ष्मीं  
 कामं च हंसवचनं मणिनूपुरेषु ।  
 बन्धूककाञ्चिमधरेषु मनोहरेषु  
 कापि प्रयाति सुभगा शरदागमग्रीः ॥ २५ ॥

स्त्रीणामिति । सुभगा मनोहरा शरदागमग्रीः शरदतुशोभा स्त्रीणां यु-  
 वतीनां वदनेषु मुनेषु शशाङ्कलक्ष्मीं चन्द्रस्य शोभाम् । कामं मनोहरं हंस-  
 वचनं हंसकूचनं मणिनूपुरेषु रत्नसंचितमधारेषु । हास्ये विमुदवदने कुमुदा-  
 कर्धारिणि धीमिति च पाटद्वयमप्यमुदं प्रमादागतमिति भाति । सर्वथा  
 धीमिति श्रुत्याभावात्प्रथमान्तपदस्य प्रवृत्तानुपयोगात् । बन्धूकस्य काञ्चि लक्ष-  
 ण्यं मनोहरेष्वधरेषु निर्धाय संस्थाप्य । कापि कुदाप्यज्ञातप्रदेशं प्रयाति  
 गच्छति । एतेन शरदपगमकालः समागत इति सूचितम् ॥ २५ ॥

आर्क्षित्वनयनपूर्वकमुपसंहरति ।

विकचकमलयकत्रा फुल्लनीलोत्पलाक्षी  
 विरंमितनयकाशभ्वेतवासो यसाना ।

१ कान्तिम्. २ J. कान्तिम्. ३ हंसी. ४ K. प्रियायाः ५  
 J. D. दान्तयेता. ६ J. G. N. D. 'विहाय.' 'विधाय.' ७  
 'रुचिः.' ८ कण्ठं कु. B. इत्ये विमुदवदने कुमुदकर्धारिणि. हास्ये विमु-  
 दवदने कुमुदकर्धारिः. ९ पुनरम् १० K. कुमुदिननयकाशा व्याकुलात्.  
 म्विता गा. B. कुमुदिननयकाशा येन वागो वगाना. विकमिननयकाशा संकुला.  
 १. कुमुदिननयकाशा व्याकुलाद्विवागा. कुमुदिननयकाशा व्याकुलात्.

कुमुदरचिरहासां कामिनीचोन्मदेयं

प्रेतिदिशतु शरद्वर्णनं प्रीतिमग्र्याम् ॥ २८ ॥

इति श्रीकालिदासकृतावृतसंहारे शरद्वर्णनं नाम

तृतीयः सर्गः ॥ ३ ॥ ॥

विकचेनि । निरुच प्रकृतं कमलमेव उज्जमानं यस्याः सा पक्षे विरचयन्म-  
लमिव वक्त्रं यस्याः । पुष्पानि विकसितानि नीलोपलानीयार्द्राणि यस्याः सा । पक्षे  
कृत्नीलोपलमिपार्द्राणि यस्याः । विकसितं यनवशात् नवशाकुसुमेव श्वेतवासः  
शुभ्रवसनं वमाना दधाना । पक्षे विरचितनवशाशमिव श्वेतवामो वमाना । विर-  
सितनवशाशमं कुलालम्बिवर्णेति पाठे विकसितनवशाशमेव अमंकुलालाम्बिव  
यस्याः इतीन्द्रोर्वीं प्रेय । कुमुदान्येव रुचिरो मनोहरां हामो हाम्यं यस्याः  
सा । पक्षे कुमुदमिव रुचिरो हामो यस्याः सा इयं शरद उन्मदोन्मत्ता पा-  
मिनीरुचिनिरिष वो युष्माकमप्रया भेद्य प्रीतिं प्रेम प्रणिदिशतु यच्छतु ।  
मालिनीवृत्तम् ॥ २९ ॥

इति महाकविश्रीकालिदासकृतकृतुसंहारव्याख्याया बालवोदिन्या

तृतीयः सर्गः ॥



# चतुर्थः सर्गः

हेमन्तवर्णनम् ।

अथ प्रभातं हेमन्तं वर्णयति ।

नयेप्रवालोल्लसस्यरम्यः

प्रफुल्ललोध्रः परिपक्वशालिः ।

विलीनपद्मं प्रपतस्तुषारो

हेमन्तकालः समुपागतः प्रिये ॥ १ ॥

नवेति । हे प्रिये नवाना नर्बानाना प्रवालाना पर्णानामुद्गम उल्लसति  
सस्यानि वृषिकलानि च तै रम्यो मनोहर । प्रफुल्ल उरफुल्ल संजातपुष्पा इति  
यावत् लोधा गालववृक्षा यस्मिन् “गालवः सावरो लोध्रः” इत्यमरः । परिणता  
पद्मा शालय कलमा यस्मिन् । विलीनानि ग्लानानि पद्मानि यस्मिन् सः  
प्रपतस्तुषारो हिमं यस्मिन् स अयं हेमन्तकालः समुपागतः सम्यक्तया प्राप्तः ।  
उपेद्रवज्जादितम् तद्वक्ष्यम् “उपेद्रवज्जः जतजास्ततोष्णी” इति ॥ १ ॥

मनोहरैः कुङ्कुमरागरक्तैः

स्तुषारकुन्देन्दुनिभैश्च हारैः ।

विलासिनीनां स्तनशालिनीनां

नालक्रियन्ते स्तनमण्डलानि ॥ २ ॥

मनोहरैरिति । स्तनैररोजः शालन्ने शोभन्ने ता स्तनशालिन्यस्तामा वि-  
लामिना स्तनमण्डलानि कुचकुम्भा मनोहरं कुचकुमस्य काश्मीरजस्य रंगेण रक्ता  
लोहितार्त्तं । तुषारस्तुप्ति कुन्दं माष्यकुसुममिन्दुधन्ध्रं तानिभा सदृशस्तैश्च  
हारैः कुङ्कुममगाद्रक्तं स्वप्नं दृष्टैरिति द्विविधैर्हारैरित्यर्थः । नालक्रियन्ते न  
नृपन्ने रमणैरिति शेषः । केचित्तु नालक्रियन्त इत्ययमेव पाठ उत्तर-  
श्रीरामानुज उरत्रालंकारधारणाभावस्य वर्णित्वादित्याहुः । अन्ये तु नाल  
क्रियन्त इति पाठो न समीचीनः । धारणाभावे हाराणां कुङ्कुमरक्तत्वं नैव सम्भवति  
अतः नालक्रियन्त इत्येव पाठः सम्यक् शैत्यादलंकारस्यापि कुङ्कुमविलेपनेन समु-  
त्पत्तिरप्याना स्तनानामुपन्यलंकारधारणस्यैव योग्यत्वात् । सर्वलंकारस्यापि मौ-  
लिकनालाधारणेऽयादरो युवतीनां प्रदर्शनेऽनेन वर्णनेन । यदि तु नालक्रि-

१ यव २ K. पुष्प ३ गतागुप्य . विलीनपद्मः . ४ B. N. D.

५ मनोहरैः ६ B. कुङ्कुमरागपिङ्गे.. कुङ्कुमरागपिङ्गेः चन्दन

७ नवबावनानाम्, ८ K. N. D. अलंक्रियन्ते.

यन्त इति पाठ एवाप्रस्तुता “चन्दनगगयै” १ गिनि पाठो प्राच्यः । चन्द-  
नस्य नीलम्बाग्नित्वावय रणेन वेनादिशुभ्राणा मायानामधम्या २ इति  
वदन्ति ॥ २ ॥

न बाह्युग्मेषु विलासिनीनां  
प्रयान्ति सङ्गं बलरादगदानि  
नितम्बविम्बेषु नयं दुकूल  
नन्दंशुकं पीनपयोधरेषु ॥ ३

नेति । विलासिनीनां बाह्युग्मेषु हस्तगुह्येषु पल्लवानि वृक्षान्तरादिनि  
त्रैयूराणि च मग मय्यं न प्रयान्ति न लभन्ते तेषां दातृमयीरादिनि नात्र ।  
नयं नूतन दुकूल धामम् “शोभ दुकूलं स्वा” इत्यमरः । नितम्बविम्बेषु ३-  
द्वारेषु । गतु मृन्ममशुभ्र वसनं वक्षुस्यात् पीनपयोधरेषु पुष्पलेपेषु धन  
प्रतिवास्यं प्रयार्थानि वचनविपरिणामेनावेति ॥ २ ॥

कार्त्तुगुणै कार्त्तुनरंनन्त्रि  
नो भूषयन्ति प्रमदा नितम्बान् ।  
न नर्पुर्हसन्तं भजन्ति  
पादाम्बुजान्यम्बुजान्निर्भाञ्जि ॥ ४ ॥

कार्त्तुगुणै । प्रमदा श्रियो नितम्बान् ३-द्वारेषु नूतनान् राभनेन वेना मन्-  
मणिभिध चित्रोपचित्रधमन्त्रिचर्नद्विगि शायन । कार्त्तुगुणै रचनास्त-  
पेनो भूषयन्ति नात्तुर्वन्ति । तन्त्रुष्य ५-द्वारेषु सन्ति लान्त्य मन्त्रेन नानि  
पादाम्बुजानि चरणमगोष्ठाणि हसन्तं मगलमद्व भजन्ति येनमनैःसुखं-द्विगि  
यापत् । नर्पुर्हसन्तं भूषयन्ति । १-द्वारेषु नूतनान् भूषयन्ति । २-  
द्वारेषु नूतनान् भूषयन्ति । ३-द्वारेषु नूतनान् भूषयन्ति । ४-द्वारेषु नूतनान्  
जानामलक्षनस्य शोभा हसन्तं भजन्ति नर्पुर्हसन्तं भूषयन्ति । ५-द्वारेषु नूतनान्  
“स्यादित्युक्ता यदि मी तमोय दंपत्यवका जन्तवाम्भोयो । ननन्तरोद-  
गित्कम्भभातो पातो यदायाधुवजातयम्भा ” इति तद्व्याख्यानम् ॥ ४ ॥

मात्राणि कार्त्तुयथचञ्चितानि  
सपप्रलेखानि सुभ्राम्बुजानि ।  
शिरांसि कार्त्तुगुरुधूपितानि  
बुधन्ति नार्थं सुरतोन्मयाय ॥ ५ ॥

१ ] २ 'देनेषु' ३ मन्त्र. ४ मन्त्र ५ B. ६ D. N.  
नितम्बम् १ पादाम्बुजात्तुवदशोभितानि २ नानि ३ मन्त्राम्बुजानि.  
५ D. ननन्त.

गात्राणीति । नार्यं प्रमदा मुग्धोन्मवाय मुरनमीडये गात्राण्यवयवा  
कालोयकेन चायकेन पीनचन्दनेन चाचतानि लिप्तानि कुर्वन्ति । मुखाम्बुनानि  
वदनकमलानि पत्रलेखया कपोले स्तूतारकाभनाविशेषेण महितानि । शिरांसि  
कालागुहणा कृष्णचन्दनेन धूषितानि वासितानि कुर्वन्ति ॥ नयाम्बुनानीति  
पाटोपे मुगम । नखानां प्रमदाभिनेत्रीरङ्गस्य प्रसिद्धत्वात् ॥ २ ॥

रतिभ्रमश्लोमविपाण्डुवक्त्रा

प्रोप्तेऽपि हर्षाभ्युदये तरण्य ।

हसन्ति नौषेदशनाप्रमिभ्रान्

प्रपीड्यमानानधरानवेक्ष्य ॥ ६ ॥ १

रतानि । रतिभ्रमेण मुग्धभ्रमण क्षाम कृश विपाण्डु पाण्डुर वनत्र यासा ता  
मरुग्य । हृषस्यान्दस्याभ्युदय उदये प्रोप्तेऽपि । दशनाना रदनानामपि कोटिभि-  
भिभ्रान् छिभ्रान् अतएव प्रपीड्यमानानधरानवेक्ष्योर्बनं हसन्ति । दानपीडा चा  
धरणा क्षुब्धन इत्यर्थः । हाम्यसमये पीडाधिस्य जायते विशेषतो हिमरात्  
इति ह्यनुभवसिद्धम् ॥ २ ॥

पीनस्तनोर म्थलर्भागशोभा

प्रासाद्य तत्पीडनजातखेदः ।

तृणाग्रलम्बेस्तुहिने पतद्भि

रामन्दतीक्ष्णोपसि शीतकालः ॥ ७ ॥

पीनेति । पीनो पुण्यं स्तनो यस्मिन्प्राशस्योरम्भराभासस्य वक्षस  
शोभा क्षान्तम् । कान्तिमदुरम्भराभिमयम् । आसाद्य प्राप्य । “ सविशेषणौ  
हि विशिनष्टेधौ विशेषणमुपसङ्गमन् सति विशेष्य बाधः ” इति न्यायेन  
शोभाया प्रादुर्गमभवे तादृशोपणाभूतोरम्भरस्य प्राप्तिरेति भावः ।  
स्वर्शयागनोदार्थं शनिकाग्नेन स्तनाधय कृत इति तात्पर्यम् । स्तनोरम्भलेति  
पाठे स्तनां चोम्भत्वं च स्तनोरम्भलम् । प्राण्यप्रत्वादेकवद्भावः । नरस्य शोभाम् ।  
शोभितस्तनोरम्भरामिमयम् । तत्पीडनेन स्तनार्दानो पाप्मेन जात उन्मत्त खेदो  
दुःख यस्य स स्तनमदनयेत्यायां तन्वस्यापि मर्दनाद् रामति भावः ।  
शनिका उपसि प्रयुगे तृणामेषु पासाप्रभागेषु ऋगे मंगवर्तन पतद्भिस्तुहिने  
रम्बुवर्णीः । “ दध ” इति माषायाम् । आकन्दतीक्ष्ण व्याकोशनीयः । अत्रप्रातस्तृ-  
ण प्रतप्रतुपापनन पुष्पुतादिपीडनेन दुःखितस्य शीतकालस्य रोदनाभुवेनो  
ह्येतांतिमुत्प्रेषणं कार । कतिपय भागशोभामिम्यस्य एक्षणया स्थितिर्मियर्थ इति

१ B प्राण्यविपाण्डुवक्त्रा २ B. प्रासाधार्पाभ्युदयम्, प्राप्तातिहर्षाभ्युदये

३ N नमप्रमहर्षाभ्युदया ४ नार्यं ५ K प्रमिभ्ररणा, पय्यवनरणा

B वरुण्य. ६ भाव १ ह्ये

वदन्ति । अन्ये तु आनायेत्यम् न्युन्ययं । सुगोभिन्पदाद्यंदु भावलोकनेन च  
दुःखं शान्तालयेति कथयन्ति ॥ ३ ॥

प्रभूतशालिप्रसवेश्चिन्तानि

मृगाङ्गनायूथविभूषितानि ।

मनोहरक्रोञ्चनिनादितानि

सामान्तराण्युत्सुकयन्ति चेत् ॥ ८ ॥

प्रभूतेति । प्रभूतेर्वहुलं. शालिप्रमयं कलमोक्षमैश्चिन्तानि व्याप्तानि । मृगा-  
ङ्गनाना हर्षिणा यूथेन समूहेन विभूषितान्यदृष्टानि मनोहरं सुन्दरं क्रीडैः  
पक्षिविशेषनिनादितानि प्रतिनादितानि सामान्यगणि साम्रा प्रान्तभागाधेनो मा-  
नसम् गणिकस्येति ज्ञेयं । उत्सुकयन्त्युत्सुक्यायुस्तं कुर्वन्ति ॥ ८ ॥

प्रकुलनीलोत्पलशोभितानि

सोन्मादकादम्बविभूषितानि ।

प्रसन्नतोषानि संशयलानि

सरांसि चेतांसि दग्न्ति पुंसाम् ॥ ९ ॥

प्रभूतेति । प्रभूतेर्वहुलं. शालिप्रमयं कलमोक्षमैश्चिन्तानि व्याप्तानि । सोन्मादकमने  
कादम्बे, कलहर्षः । "वदन्" इति महागङ्गनायायाम् । विभूषितानि प्रमये व्यन्तं  
संयमुदकं येषां तानि । शरत्केन सहितानि मगमि मगेशगणि पुंसां चेतांसि  
हृन्त्याकर्षन्ति । शराङ्गिकादम्बविषट्ठितानि पादस्तु न गर्माचान् शरगणा  
पक्षिविशेषाणां समुद्रवानिना सरस्वत्यानामंभवान् ॥ ९ ॥

अनङ्गः क्षेपकः श्लेषः यः च तद्वत्क्षेपकः एव कुर्यादृष्टं इत्यवगम्यते ।  
अष्टदधः । सोऽपि गङ्गाप्राप्तनिन गङ्गादकमिव काठिदामकाव्यमप्यस्यो वदन्त्या  
इति व्याख्यायते ।

\*मार्गं निरोध्यातिनिरस्तनीरं

प्रवासस्त्रिं पतिमुद्रहन्त्यः ।

प्रवेक्ष्यमाणा हरिणेक्षणास्य.

प्रयोधयन्तीव मनोरथानि ॥ १ ॥

मार्गमिति । अत्र मनोरथानि रोगप्रनादः कुक्ष्येभ्रान्तिर्वा । अतो

१ प्रभूति, २ प्रसवे, ३ विलसितानि, ४ प्रभूत, ५ भूषितानि.  
६ B. शराङ्गिकादम्बविषट्ठितानि. शराङ्गिकादम्बविषट्ठितानि. महामकादम्ब-  
विषट्ठितानि, ७ प्रभूत, ८ J. D. G. N. सुगोभिन्पदा, ९ दूतम्.

\* B. D. J. and J. 2 do not print this verse. G.  
and N. print it as an interpolation

“ मनोरथान् हि ” इति पाठो व्याख्यासौलभ्यायाङ्गीक्रियते । मनोरथानेव कुर्म इति विहराम इत्यादीन् उद्धृत्यो धारयन्त्यो हरिणेक्षणे इव नृगनत्र द्वा-  
क्षिणी नयने यामा ता शामिन्य । अतिनिरस्त नष्ट नीरमुदक यस्मात्तात्क्षमाय  
निरीयावलेभ्यः । समागत प्रवामकाल इति विचिन्त्येयम् । प्रगमे प्रवमने  
खिन्न दुःखितं पतिं भर्तारं प्रवेयमाणा । प्रवार्धमाणा इत्यपेक्षितम् । प्रवार्ध  
माणा पश्यन्त्य प्रवेचयन्तीव मनोरथानुहासयन्तीव । गिर्यो भर्ता प्रवामाय न  
गच्छत्यन स्वमनोरथा पूर्णाभविष्यन्तायवगम्य नान् वर्धयन्तावेति प्रवार्ध  
पनीयम् ॥

पाकं व्रजन्ती हिमजातशीतै

राधूयमाना सतत मरद्भिः ।

प्रिये प्रियङ्गु प्रियप्रियवृक्ता

प्रियाण्डुतां याति प्रिलासिनीध ॥ १० ॥

पात्रमणि । हे प्रिये हिमेन मुहिनेन चानान्युपधानि यानि क्षालानि ते  
पात्र पारपात्र व्रजन्ती गच्छन्ती । मरद्भिः प्रवर्तनराधूयमाना कम्पमाना प्रियङ्गु  
इयामालना । ‘ वापाटी ’ इति महाराष्ट्रभाषायाम् । प्रियेण कालेन विप्रवृत्ता  
विवृक्ता । प्रगागनीय सुन्दरीय विप्रवृत्ता पाण्डुत्व यात गच्छता उपमारुह्यार १०

पुष्पासंधामोदमुगन्धियक्त्रो

निभ्यासयाते सुरभीरुताईय ।

परस्पराङ्गव्यतिर्दृग्दृशायी

क्षेतं जन वामक्षरानुचिद्ध ॥ ११ ॥

पुत्रेण । पुष्पासन्धस्य पुष्पमोदस्य मयविशेषस्यामोदेन सुवासन मुगन्धि मु-  
रभि वक्त्रं भाजन यस्य स । निभ्यासाना भागाना वानि पवनैः सुरभीरुताङ्गैः  
क्षमक्षार मय स वामक्षोर्मदन्वाङ्गुविद्धम्नाहित परस्पराङ्गनाम योन्यङ्गराणां  
व्यतिपन्न मय । यस्मिन्वधाम्यासया क्षेतं जनानां वाम वामियुक्तं गते गतिरिति ।  
क्षेत्याङ्गव्यतिर्दृग्दृशायी परस्पराङ्गव्यतिपन्न इति पाठो न युक्त इति विचारः इत्यस्य भिन्न इत्यर्थः ।  
व्यतिरिव इत्यस्य मय स वाम वामियुक्तं गते गतिरिति । इत्यस्य भिन्न इत्यर्थः ।

दन्तच्छुद्धं मधेनदन्तचिन्हं

स्तनेद्य पार्ण्यप्रवृत्तामिलेख ।

१ B वार्ताते गच्छन्ती क्षालपात्रे २ मयुगवामोद ३ D  
आमोद ४ वार्ताते ५ B. K व्यतिपन्न D G N J.  
१० दन्तच्छुद्धं मधेनदन्तचिन्हं ११ N J मय  
१२ वार्ताते १३ वार्ताते



संसूच्यते निर्दयमङ्गनानां

रत्नोपभोगो नवयौवनानाम् ॥ १२ ॥

दन्तच्छदगिनि । नवयौवनानां जर्णानाम् । व्रणेन धनेन महितानि दन्त-  
चिन्हानि रक्षाऽकानि येषु तैः दन्तान्छाद्यन्ते यस्मैदन्तच्छदग्ररोष्ठः । पाण्यग्रैः  
कर्मप्रसन्नैरिति यावन्ततोऽभिलेखः मुरतकालोत्पादितं चिन्हं येषु तैः स्मृतैः कु-  
र्त्तुं निर्दयं दयाग्रहितं यथा म्यात्तथा "तस्मादेया रश्मि भवता निर्दयं पाडनीया।  
मन्दाकान्ता विमृजति स्म मेक्षुर्याष्टि समग्रम् " इति केनापि कृत्रिनोत्पत्त्यकारेण  
यथाम्भास्तथैवार्थः । रत्नोपभोगः मुरतोपभोगः संसूच्यते ज्ञायते ॥ १२ ॥

काचिद्विभूषयति दर्पणयुक्तहस्ता

बांला विलोलचिकुरं वदनारविन्दम् ।

दन्तच्छद प्रियतमेन निपीतसारं

दन्ताग्रभिन्नमवकृष्य निरीक्षते च ॥ १३ ॥

काचिदिति । दर्पणयुक्त आदर्शयुक्तो हस्तो यस्याः सा काचिद्वाला वि-  
लौलाध्वगलाभिकुग यस्य तद् वदनारविन्दमरविन्दमिव वदनम् । " उपमितं  
व्याघ्रादिभिः सामान्याप्रयोगे " इत्यनेन समासः विभूषयति । प्रियतमेन प्राण-  
नाथेन निपीतः सारो यस्य तं दन्ताग्रभिन्नं चुम्बन इति शेषः दन्तच्छदमग्रोष्ठ-  
मवकृष्य बहिराकृष्य निरीक्षते चावलोकने च । बालानपेयु वनिनेति पाठे बालार्क-  
किरणेषु गिरन्ती वनिनेत्यर्थः ॥ १३ ॥

अन्या प्रकामसुरतश्रमखिन्नदेहा

रात्रिप्रजागरविषादलनेत्रपदा ।

शय्यान्तदेशलुलितकुलकेशपीशा

निद्रां प्रयांति मृदुसूर्यकराभितर्प्ता ॥ १४ ॥

अन्येति । प्रकामसुरतेनाप्यन्तर्हीनया खिन्नो देहो यस्याः सा । रात्र्यां प्र-  
जागरेण जागण्णेन विषादले आगन्ते नेत्रपदे नेत्रकमले यस्याः सा । शय्यान्त-  
देशे शय्यान्तप्रान्ते लुलितः लुण्ठितः आकुलः क्षिप्रिल केशपाश कर्वावन्धो  
यस्याः सा । स्वस्तांगदेशलुलितेति पाठे घस्तः पतितः मुक्त उति यावद् । अ-  
त एव संमर्दने स्वल्पदेशे लुलित आकुल केशपाशो यस्याः सेव्यार्थः । मृदुभिः

१ N. रतोपभोगः. २ J. G. N. D. सक्त. ३ J. G. N. D.

बालातपेषु वनिता. ४ प्रियतमेभ. ५ अपकृष्य. अनुकृष्य. ६ निरीक्षतेऽ-

न्या. ७ B. K. अन्याः. ८ B. K. भिन्नदेहा. ९ B. नेत्रयुग्माः

K. नेत्रपदा. १० N. J. D. स्वस्तांगदेश B. शय्यान्तरेषु. स्वन्दाङ्गदेश

आस्वन्देदेन. ११ ललित. १२ B. K. पाशाः. १३ B. K. प्रयान्ति.

१४ B. K. तप्ताः. दिननाथकराभितप्ताः.

कौमले सूर्यकैरर्ककिरणैरभितप्ताऽन्या काचिन्निद्रा प्रधानि । रात्रिनागरविक्रा  
दाध्याम्यिना प्रातः सूर्यकराभितप्ता हिमप्रवनेऽग्निन्वाले म्वयितायर्थ ॥ १४ ॥

निर्माल्यदाम परिभुक्तमनोऽग्न्यन्धे

मूर्ध्नाऽपनीय घननीलशिरोरुहान्ता ।

पीनोन्नतस्तनमरानतगात्रयष्टय

कुर्वन्ति केशरचनामपरास्तरण्य ॥ १५ ॥

निर्माणेति । घना निविडा नीला वृष्णवर्णा शिरोरुहान्ता केशाध्यामि  
यासा ता । पीना पीथरा उन्नता उन्ना स्तना कुचाम्नेषा भरेण मरेणानता  
किञ्चिन्नगा गात्रयष्टयो यासा ता अपरास्तरण्यः । परिभुक्त उपभुक्तो मन्थो  
यस्य तत् । निर्माल्यदाम भुक्तपूर्वा कुमुममालां मूर्ध्नाऽपनीय शिरसो दूरीकृत्य  
केशरचना कषरीषण्य कुर्वन्ति । अत्रना हि प्रातरुत्थाय शिरसो माल्याम्यपनाय  
कवरा यधन्तीत्यर्थ ॥ १५ ॥

अन्या प्रियेण परिभुक्तमवेक्ष्य गात्र

हृषान्विता विरचिताधरचौरशोभा ।

कूर्पांसकं परिदधाति नखेक्षणाङ्गी

ध्यालम्बिनोपिलुलितालककुञ्चिताक्षी ॥ १६ ॥

अन्येति । प्रियेण रमणेन परिभुक्तमुपभुक्त गात्रं शरीरमवेक्ष्य हृष्टा । प्र  
विमयतमिति पाठ आलङ्कनादिना परिमदितमित्यर्थ । हृषान्विताऽऽनन्दयुक्ता ।  
विरचिता कृताऽपरम्य चार्ममनोहरा शोभा यया सा । दन्तक्षतानि गोपयितुं डूर  
कुमदिना ताम्बुलेन वा रञ्जितोऽपरो ययेति तापर्यायं । ध्यालम्बिनो लम्बमाना  
नीप्या वटिवृक्षच्छन्ने नृलिता इतस्ततः पतितया डूरका केशास्तराकुञ्चिते अ  
क्षिणा नेत्रे यस्या सा । कञ्जुकाधारणवेलायां तैलेन सा मलिना मा भवत्विति  
वेणान् मुखोपरि गम्याप्य परिदधाति कञ्जुक । कामिन्य । प्रातरुत्थाय विभुक्तानां  
केशानां दधनगन्धं परिहृतुं मन्योपायाभावात् । मद्वुरोधेनेयमुक्तिः । ध्यालम्बिनील-  
शालितालककुञ्चिताक्षीति पाठे ध्यालम्बिनिर्नीलैल्लैल्लैर्मनोहरैरलकैः केशैः कुञ्चिते  
क्षारपीभूते अधिर्गा यस्या शोभयर्थे । ध्यालम्बिनाङ्गुलितालककुञ्चिताक्षीति  
पाठस्तु ध्यालम्बिनीनरङ्गुलिनामपलक्षिता येऽङ्गुलार्थे कुञ्चिते अधिर्गा  
यस्या इदमिष्टायेन नेत्रे । अस्मिन्पाठे प्रथमं केशपादा ध्यालम्बिताङ्गुलिभिर्दध्या  
पयाम्पूर्वांसकमङ्गना परिदधतीत्यर्थं कथनीयम् । अगदया कूर्पाङ्गधारणवेलायां

१ G. J. N. D. परिभुक्त B परिभुक्त २ मन्थान्, ३ कृता  
४ पीनाऽनेऽनितमन्दगात्रयष्टय ५ अघना. ६ प्रविमयतम् ७ B  
गात्र, गात्र ८ G. J. रचनाद्वयम् B, कूर्पाङ्गयम् ९ G. J. नखं मलाङ्गा  
१० B. J. ध्यालम्बिनी इतस्ततः पतितया G. N. ध्यालम्बिनी-  
११ ध्यालम्बिनी इतस्ततः पतितया.

देशेष्वङ्गुलिमुन्यस्याशङ्क्यवात् । नखं क्षतान्यङ्गानि गात्राणि यस्याः सा ।  
रनिवेलायामिति शेषः । अन्या कूर्पाङ्गु चोलम् “चोलः कूर्पाङ्गु पुमान्”  
इत्यमरः । दधाति धारयति । कूर्पाङ्गु परिदधाति न नताङ्गीति पाठस्तु  
सुगमः ॥ १६ ॥

अन्याश्चिरं सुरतकेलिपरिश्रमेण

स्वेदं गता प्रशिथिलीकृतगात्रयष्टयः ।

सहृष्यमाणपुलकोरुपयोधरान्ता

अभ्यञ्जनं विदधति प्रमदा सुशोभा ॥ १७ ॥

अन्या इति । चिरं बहुकालं सुरतकेलिर्मेदनलङ्घिता तस्याः परिश्रमेण स्वेदं  
घर्मं गता प्राप्ता प्रशिथिलीकृता गात्रयष्टयो यासां ताः । सहृष्यमाणः पुलको  
रोमाक्षो यस्मिस्तादृशः उरः पंथरः पयोधरान्तः स्तनप्रान्तो यासां ताः । स्वय-  
मेव पृथुला स्तना रोमाशोद्भूतेन पृथुलतरा जाता इति तात्पर्यार्थः । अतएव सुष्ठु  
शोभा कान्तिर्यासां ताः प्रमदा अभ्यञ्जनमभ्यङ्गं विदधत्याचरन्ति । भ्रमापनोदाय  
स्त्रिजगात्रमर्दनमेवोपायः स च प्रमदाभिरान्तः ॥ १७ ॥

आशीर्वचनपूर्वकमुपसहर्षति ।

बहुगुणरमणीयो योपितां चित्तहारी

परिणतगुहालिङ्ग्याकुलप्राप्तसीमा ।

विनिपतिततुषारः क्रीडामालापरीतः

प्रदिशतु हिमयुक्तं कालं एष सुखं व ॥ १८ ॥

इति श्रीकालिदासकृततावृतासंहारि हेमन्तवर्णनं नाम

चतुर्थः सर्गः ॥ ४ ॥

बहुगुणेति । बहुभिरनेकैर्गुणैरमणाय योपितां स्नात्वा चित्तहारा मनोहारी ।  
उपभोगधमन्वादिति भावः । परिणतः पूर्ववन्तुभिः शालिभिः कलमादिधान्यैर्व्या-  
कुला सङ्कुला प्राप्तमामानो प्राप्तान्ता यस्मिन् सः । विनिपतितास्तुषारा हि-  
मानि यस्मिन् सः । क्रीडामालापरीतो युक्तः एष कालो हे-  
मन्तर्तुर्वा युष्मभ्य सुखं प्रदिशतु ददातु । अत्र एष सुखमिष्यत विमन्धिर्दोषस्तद-

१ B G. N. स्वेदः २ B. सपीड्यमानविपुलोरुपयोधरान्ता G. K.  
सपीड्यमानविपुलो सहृष्यमानविपुलो सहृष्यमाणविपुलो ३ K. अभ्यञ्जनम्  
नेत्राचनम् ४ B. सुशोभा ५ इति बहुरमणीयः ६ B G. J. सीमा .  
७ K N D. सततवर्तिमनोऽत्र ८ G. J. कौबनादोपनीतः B.  
कौबनादोपनीतः ९ सपदिशतु सुखं व कल एषे तिरम्य १० त्वेककालम् .  
११ B. प्रियम्

पेक्षया काल एषोऽतिगम्य इति पाट एव मातु । पर बहुत्वादर्शपुस्तकेषु  
स्थितत्वात्सोप्रावृत्त । हिमयुक्तरूपेण काठ इति पठे निरर्थकतुल्यसम्प्रदाय  
सोपि त्याज्य एवेत्यलम् ॥ १९ ॥

इति महानभिध्राक्कालिदामवृत्तऋतुसंहारव्याख्याया वाग्भैषिन्या  
चतुर्थं सर्गं ॥



# पंचमः सर्गः

~\*~\*~

शिशिरवर्णनम् ।

अथ प्रमदास शिशिर वर्णयति ।

प्रहृष्टशालीक्षुच्यथापृतभिनि

कंचिन्स्थितक्रीडनिनाडगजिनम् । ॥ १ ॥

प्रकामकामे प्रमदाजनप्रियं

चरोरः काल शिशिराद्वयं शृणु ॥ १ ॥

मन्त्रेति । वरावुनमाधुर्यम्यास्तमसोऽनं हे उगेर । प्रहृष्टानां प्रहृष्टानां शालानां फलमानामिक्षणा च चयं समुद्भूतादृता वाटता ज्ञात पृथ्यां च स्मितम् । क्षिप्नुनाचिन्स्थितानामुपविष्टानां क्रीडानाम् निनादं क्रीडनं रानितम् इमेभितम् । प्रकामगयन् रामो मदो यस्मिन्मम । “प्रकाम तु निपवेन भिद्युः शिनिगमः” इति वैद्यशास्त्रेण कामाधिक्यस्य घानराजितान् भनप्य प्रमदाजनस्य उत्ति-जनस्य प्रियम् श्राणां मदनाप्रियादस्मिन् कामाधिक्येन प्रियतमोऽसन्नुत्तमानम् । शिशिर इत्याश्रयोऽभिमान इत्येव न काल शिशिरतुङ्गु निनामः । अ-यावत् । आराधे अभिमानं च न्यमः । ईदृशेन पदमनुवायेति पर्यायान-मनंतं मृदु आलयेति पदमायान उक्तम् उक्तम् पूर्वमननम् ॥ १ ॥

निरुद्धयातायनमभिगेदुः

हुताशनी भानुमतो यमस्तयः ।

गुरुणि रामास्ययलः सूर्यावना

प्रयान्ति कालेऽत्र जनस्य सेव्यताम् ॥ २ ॥

निरुद्धनि । निरुद्धायात्रायाच्छादनानां यात्रायायमानि जायन्ति यस्य तच्च तन्नान्दरमार्ग मस्यादरमयभाय । “मन्त्रि नयश्चात्र” इति मन्त्रिनी । हुताशनी वैशानर । भानुमतोऽत्रय यमस्तयो रम्य । गुरुणि जडानि इनामि यमनानि । उर्ध्वापश्चानानि यावत् । सूर्यावना अयलाम्भरुणि क्रिय इत्यनानि अत्र साट्ऽस्मिन्ना । जनस्य जेउम्य सेव्यतामुपभाययत्र प्रयान्ति गच्छन्ति ॥ २ ॥

१ B ‘प्रहृष्टशालप्रवधा’ K ‘प्रहृष्टशालप्रवधेभवाद्गम’  
‘प्रहृष्टशालीक्षुच्यर्थेभवेद्गम’ N ‘प्रहृष्टशालीक्षुच्यर्थेभवेद्गम’ ‘प्रहृष्ट’  
२ B ‘निद्रादिता’ J ‘स्थाययल’ ‘विनिमित्त’ ‘विनिमित्त’  
३ J ‘गोमितम्’ ५ D ‘प्रमदाजन’ ‘प्रमोदहेतुम्’ ७ ‘नि-  
वेदय’ ८ B अथ.

न चन्दनं चन्द्रमरीचिशीतलं

न हर्म्यपृष्ठं शरदिन्दुसुन्दरम् ।

नै वायवः सान्द्रतुषारशीतला

जनस्य चित्तं रमयन्ति सांप्रतम् ॥ ३ ॥

नेति । मासतमस्मिन्शीतकाले चन्द्रमरीचिशीतलमिन्दुभयवान्नेति । चन्द्रम्य  
मरीचयः किरणा इव शीतलं शीतं चन्दनम् । तथा चन्द्रमरीचिभिः शीतलं श-  
रदिन्दुसुन्दरं मनोहरम् । शरदिन्दुनिर्मलमिति पाठे शरदिन्दुवनिर्मलं स्वच्छं  
सुधातिमिन्दुमर्दिनम्नोदः । हर्म्यपृष्ठं धनिवामृगोपरिभूमि “गर्भा” इति  
महागण्डमन्त्रायाम् । सान्द्रपेनेस्तुषारेस्तुहिनैः शीतला वायवधेन्येने जनस्य चित्तं  
माननं न रमयन्ति नानन्दयन्ति ॥ ३ ॥

तुषारमद्यानिपातशीतलाः

शशाङ्कभौभिः शिशिरीकृताः पुनः ।

विषाण्डुतारागणर्चाभूषणा

जनस्य सौख्या न भवन्ति रात्रयः ॥ ४ ॥

मुपग्रेति । तुषाराणां तुहिनानां संपातस्य समूहस्य निपातेन पुनरेव शा-  
तलाः शशाङ्कभौभिर्दिन्दुकान्तिभिः पुनर्गन्धमित्यर्थः शिशिरीकृताः । “ह-  
र्म्यपृष्ठयोगे गण्डवर्तनम्” इत्यनेन चिन्तितम् । नन्वत्राभूतनङ्कारस्याभावात्प्रोपा-  
नं चिन्तितं न वाच्यम् । प्रायोऽभूतनङ्कार इति वक्तव्यमिति वार्तिकमना  
यत्तुभिः प्रयुक्तत्वात् । विषाण्डुः पाण्डुरवर्णस्यागमणो नक्षत्रगमुदाय एव चान्द्र-  
मनोहरो भूषणमलङ्कारो मासोऽपि रात्रयो निशा जनस्य सौख्या न भवन्ति । वि-  
षाण्डुतारागणर्चाभूषणा इति पाठे तु विषाण्डुना तारागणेन त्रिंशं कृत्वा भूषिता  
जातृणां रात्रयो । न हि तारागणो गगनमग्रे गमयति यदस्या निविष्टो येन स  
गमयत्यङ्गो नक्षत्रयुत वक्त्रोऽनन्तं प्रसृतः स त्रिंशद्वेव रात्राभूषणार्थं  
युक्तम् ॥ ४ ॥

शरीतनाम्न्यविलेपनस्यज

पुष्पामयामोदिनवक्त्रपङ्क्त्याः ।

प्रकामशालागुग्धुषवामिनं

विज्ञानेन शल्यांशुहमुम्भुवो

ह्यत्वमेवोष्णं नृतायश्चोक्तेऽन ओष्णजनकः कुट्टुमादिरेवाद्गमो मिलेपनपदेन  
प्राप्यः । मजः कुसुममालोत्रयाभिस्ताः पुष्पागवेन कुसुमजमयेनाथवा पुष्पमिश्रिता-  
मवेनामेदिनं सुवासितं वस्त्रपटकरजं मुखकमलं आभिस्ताः । मुगसवामोदि-  
तेति पाठे मुग. सुखकर इत्यर्थः । उक्कण्ठिता. क्षियः प्रेताममन्यतं कालागुरोः  
दृग्गचन्दनस्य धूमेन वामितं मुगन्धितं मय्यागृहं शयनमन्दिरं विशान्ति  
स्त्रोणामुत्सुक्त्वं पुष्पस्रगादिसंनिधानेन मयमवनेन चेति बोध्यम् ॥ ५ ॥

कृतापराधान् बहुशोऽपि तर्जितान्  
सवेपथून् साध्वसलुप्तचेतसः ।  
निरीक्ष्य भर्तृस्तुरताभिलाषिण-  
न्मियोऽपराधान्स्ममंदा धिसस्मरः ॥ ६ ॥

कृतेति । ममदा मङ्गहिता उन्मत्ता इति यावत् । एतेनापराधाविस्मरणे  
कारणत्वं व्यज्यते । क्षियः कृता अपराधा मन्तवो येस्तान् “आनोऽपराधो मन्तु-  
श्चे”त्यमृ. । बहुशो वारंवारं तर्जितान् भर्तृजितानपि । सवेपथून् वेपथुभिः सम्पै. सहि-  
तान् । साध्वसेन भीत्या त्रिभुपं नष्टं चेतो मानसं येषां तान् भर्तृन् सुरतं संभोग-  
मभिलषन्तीति उच्यते तयाविज्ञान् निरीक्ष्य दृष्ट्वा अपराधान्मयाद्गमनिरीक्षणादीन्  
पूर्वकृतान् विमस्मरः । तान् कटुभाषणादिभिर्मर्यादुष्येव तन्मार्धनामनुमेनिर-  
इत्यर्थः ॥ ६ ॥

प्रकामकामैर्युयंभिः सुनिर्दयं  
निशामु दीर्घार्थभिरामिताभिरम् ।  
ध्रमन्ति मन्दं ध्रमन्तेदितोरयः  
क्षपायसाने नवयौवनाः स्त्रियः ॥ ७ ॥

प्रकामेति । प्रकाममन्यतं कामोऽभिलाषो मङ्गो वा येषां तैर्युयंभिरुपै-  
तुनभिरिष्यतेन पीडायां सामर्थ्यं व्यज्यते दीर्घांशु निशामु भस्मिन्मृतौ गमयो दीर्घाः  
सन्ति तदनुरोधेनेदम् । चिन्तयन्तु कालं सुनिर्दयं दयारहितं यथास्यात्तथाऽभिर्गमिताः  
क्रीडिता उपभुक्ता इति यावत् रत्नसुगन्धव्यम्नं पाडिता इत्यर्थः । अत एव ध-  
मेण ग्रीडिताः पीडिता उच्यन्ते. मय्यानि यामा ताः । नवयौवना मये नूतन यौवने

१ ‘ बहुधाभिमतजितान्. ’ B. ‘ बहुशो तिनजितान् ’ ‘ अभितर्जितान्. ’  
‘ अधितर्जितान्. ’ २ B. ‘ मन्द. ’ ३ ‘ शयने. ’ ४ ‘ न. ’ ५ B.  
‘ सुगन्धे निर्दयम् ’ D. J. G. N. ‘ सुपथि सनिर्दयम् ’ ‘ सुगन्धेऽति. ’  
‘ सुपथेःम. ’ ६ B. ‘ स्वतिपीडिताः. ’ K. ‘ स्वभिभाविताः ’ ‘ स्वभि-  
भाविता भूताम् ’ ‘ गार्ह दयितैश्चिरदृष्टम्. ’ ७ J. D. मृदाम्. ८ ‘ भवन्ति. ’  
K. ‘ धमन्ति. ’ ९ ‘ अमन्यम्. ’ ‘ मन्द. ’ १० G. J. N. D.  
‘ वेदिनोरयः ’ ‘ मोदितोरयः ’ ‘ स्वेदिनोरयः .

तान्ध्र यासा ताः स्त्रिय नवयौवना इत्यनेन एवं रतिमुग्धानुभवमेन न पं-  
डित्यं व्यज्यते । रात्र्या अवसाने नाशे प्रातः काल इत्यर्थः । मन्दं धर्मप्रमत्ति  
संचरन्ति । धर्मवेदिनोरस इति पाठस्तु नान्यन्तमनोगमः उर व्यत्ययेनानेन गमने  
विप्राभावादिति दिक् ॥ ३ ॥

मनोऋकृपासकपीडितस्तना-

सरागकौशेयविभूषितोरच ।

निवेशितान्त कुसुमैः शिरोन्ह-

विभूषयन्तीव हिमागमं स्त्रियः ॥ ४ ॥

मनोजति । मनोज्ञेन मनोहरेण कृपासकेन चोलेन पीडिताः स्त्रियाः कुचा  
यामा ताः । अनेन कुचानामुन्नतत्वं पीवरत्वं च व्यज्यते । सरागं माग्निप्रादिना  
रक्तं यन्कौशेयं क्षौमे नेन विभूषितावलंकृतौ ऊरु याभिस्ताः स्त्रियः । निवेशितानि  
स्थापितान्यन्तरन्तर्भागे कुसुमानि पुष्पाणि येषां ते शिरोरहेः केशैर्हिमागमं गीत  
कालं विभूषयन्तीवालंकृत्वंतीति । अत्र प्रमंदाभिः कृतं क्षौमादिभागं हिमागमलं-  
करणेनोपेक्षितमित्युपेक्षालङ्कारः ॥ ४ ॥

पयोधरैः कुङ्कुमरागपिञ्जरैः

सुखोपसेन्यैर्नययौघनोन्नतैः ।

विलासिनीभिः परिपीडितोरसः

स्वपन्ति शीतं परिभूय कामिनः ॥ ५ ॥

पयोधरैः । विलासिनीभिः । अस्य परिपीडितेत्यत्र कर्तृत्वेनान्वयः कुङ्कुमस्य  
वातर्मिरत्रस्य रागेण पिञ्जः पीतवर्णः । “पञ्जरोध्वान्तरे कृत्रे स्वर्णे पीते चे”ति मे-  
दिनी । मुखेनोपसेन्या उपसेन्यास्तैर्नययौघेनोन्नतैः पयोधरैः । रागे परिपीडित  
सुरभ्यलं येषां ते । अनेन कामिनीभिः स्वयंप्रहाभ्यगमुखेन कृतं परिपीडिता इत्यर्थो  
व्यज्यते । कामिनः शीतं मुहूर्तं परिभूय पराजित्य हिमपीडामलङ्घयेयर्थः स्वपन्ति ।  
शिनागमं उष्णदाभिः दयामाभिः पीनकुचेरुत्परिभूषणेन कामिना शीताभाव  
गद्वज एवेति भावः । वाग्मदेत्यस्मिन्मृदुनी शीतनिशाणोपायमाश्रमेवाह “पीवरोह  
स्वनप्रोथः समदाः प्रमदाः प्रियाः । इति शान्तमृणाद्रोपायमाश्रमेवाह “पीवरोह  
इति ॥ ५ ॥

मुगन्धिनिर्घासधिकम्पितोन्मलं

१. प्र. ‘मुगन्धिः’ ‘मुगन्धिपीडितः’ २. ‘मुगन्धिपीडितः’ ३. ‘मुगन्धिपीडितः’  
‘मुगन्धिपीडितः’ ४. ‘मुगन्धिपीडितः’ ५. ‘मुगन्धिपीडितः’ ६. ‘मुगन्धिपीडितः’  
‘मुगन्धिपीडितः’ ७. ‘मुगन्धिपीडितः’ ८. ‘मुगन्धिपीडितः’ ९. ‘मुगन्धिपीडितः’  
‘मुगन्धिपीडितः’ १०. ‘मुगन्धिपीडितः’ ११. ‘मुगन्धिपीडितः’ १२. ‘मुगन्धिपीडितः’  
‘मुगन्धिपीडितः’ १३. ‘मुगन्धिपीडितः’ १४. ‘मुगन्धिपीडितः’ १५. ‘मुगन्धिपीडितः’  
‘मुगन्धिपीडितः’ १६. ‘मुगन्धिपीडितः’ १७. ‘मुगन्धिपीडितः’ १८. ‘मुगन्धिपीडितः’  
‘मुगन्धिपीडितः’ १९. ‘मुगन्धिपीडितः’ २०. ‘मुगन्धिपीडितः’ २१. ‘मुगन्धिपीडितः’  
‘मुगन्धिपीडितः’ २२. ‘मुगन्धिपीडितः’ २३. ‘मुगन्धिपीडितः’ २४. ‘मुगन्धिपीडितः’  
‘मुगन्धिपीडितः’ २५. ‘मुगन्धिपीडितः’ २६. ‘मुगन्धिपीडितः’ २७. ‘मुगन्धिपीडितः’  
‘मुगन्धिपीडितः’ २८. ‘मुगन्धिपीडितः’ २९. ‘मुगन्धिपीडितः’ ३०. ‘मुगन्धिपीडितः’  
‘मुगन्धिपीडितः’ ३१. ‘मुगन्धिपीडितः’ ३२. ‘मुगन्धिपीडितः’ ३३. ‘मुगन्धिपीडितः’  
‘मुगन्धिपीडितः’ ३४. ‘मुगन्धिपीडितः’ ३५. ‘मुगन्धिपीडितः’ ३६. ‘मुगन्धिपीडितः’  
‘मुगन्धिपीडितः’ ३७. ‘मुगन्धिपीडितः’ ३८. ‘मुगन्धिपीडितः’ ३९. ‘मुगन्धिपीडितः’  
‘मुगन्धिपीडितः’ ४०. ‘मुगन्धिपीडितः’ ४१. ‘मुगन्धिपीडितः’ ४२. ‘मुगन्धिपीडितः’  
‘मुगन्धिपीडितः’ ४३. ‘मुगन्धिपीडितः’ ४४. ‘मुगन्धिपीडितः’ ४५. ‘मुगन्धिपीडितः’  
‘मुगन्धिपीडितः’ ४६. ‘मुगन्धिपीडितः’ ४७. ‘मुगन्धिपीडितः’ ४८. ‘मुगन्धिपीडितः’  
‘मुगन्धिपीडितः’ ४९. ‘मुगन्धिपीडितः’ ५०. ‘मुगन्धिपीडितः’ ५१. ‘मुगन्धिपीडितः’  
‘मुगन्धिपीडितः’ ५२. ‘मुगन्धिपीडितः’ ५३. ‘मुगन्धिपीडितः’ ५४. ‘मुगन्धिपीडितः’  
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‘मुगन्धिपीडितः’ ५८. ‘मुगन्धिपीडितः’ ५९. ‘मुगन्धिपीडितः’ ६०. ‘मुगन्धिपीडितः’  
‘मुगन्धिपीडितः’ ६१. ‘मुगन्धिपीडितः’ ६२. ‘मुगन्धिपीडितः’ ६३. ‘मुगन्धिपीडितः’  
‘मुगन्धिपीडितः’ ६४. ‘मुगन्धिपीडितः’ ६५. ‘मुगन्धिपीडितः’ ६६. ‘मुगन्धिपीडितः’  
‘मुगन्धिपीडितः’ ६७. ‘मुगन्धिपीडितः’ ६८. ‘मुगन्धिपीडितः’ ६९. ‘मुगन्धिपीडितः’  
‘मुगन्धिपीडितः’ ७०. ‘मुगन्धिपीडितः’ ७१. ‘मुगन्धिपीडितः’ ७२. ‘मुगन्धिपीडितः’  
‘मुगन्धिपीडितः’ ७३. ‘मुगन्धिपीडितः’ ७४. ‘मुगन्धिपीडितः’ ७५. ‘मुगन्धिपीडितः’  
‘मुगन्धिपीडितः’ ७६. ‘मुगन्धिपीडितः’ ७७. ‘मुगन्धिपीडितः’ ७८. ‘मुगन्धिपीडितः’  
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‘मुगन्धिपीडितः’ ८२. ‘मुगन्धिपीडितः’ ८३. ‘मुगन्धिपीडितः’ ८४. ‘मुगन्धिपीडितः’  
‘मुगन्धिपीडितः’ ८५. ‘मुगन्धिपीडितः’ ८६. ‘मुगन्धिपीडितः’ ८७. ‘मुगन्धिपीडितः’  
‘मुगन्धिपीडितः’ ८८. ‘मुगन्धिपीडितः’ ८९. ‘मुगन्धिपीडितः’ ९०. ‘मुगन्धिपीडितः’  
‘मुगन्धिपीडितः’ ९१. ‘मुगन्धिपीडितः’ ९२. ‘मुगन्धिपीडितः’ ९३. ‘मुगन्धिपीडितः’  
‘मुगन्धिपीडितः’ ९४. ‘मुगन्धिपीडितः’ ९५. ‘मुगन्धिपीडितः’ ९६. ‘मुगन्धिपीडितः’  
‘मुगन्धिपीडितः’ ९७. ‘मुगन्धिपीडितः’ ९८. ‘मुगन्धिपीडितः’ ९९. ‘मुगन्धिपीडितः’  
‘मुगन्धिपीडितः’ १००. ‘मुगन्धिपीडितः’



मनोहरं कानरतिप्रयोधकम् ।  
निशासु हृष्टं सह कामिभिः स्त्रियः

पियन्ति मद्यं मदनीयमुत्तमम् ॥ ६० ॥

सुगन्धीनि । दृष्टा आनन्दना स्त्रियः । निशासु रात्रिषु सुष्टु गन्धो देषां  
दे सुगन्धयः । “ गन्धस्वेदुत्पनिमुगुभिभ्यः ” इत्यनेन समागन्त उक्तः । ते  
च ते निशामाश्च तैर्विरम्भितं चालितमुपलं चिम्मन्तु । मनोहरं सुन्दरम्  
मदनीयमुन्मादकरमनएव कामरतिप्रबोधनं यममखन्तं गते गुरतम्य प्रबोधन-  
मुत्तेजकम् । यद्वा कामे मद्येन या रतिः प्रेम नद्या प्रबोधकम् । ‘ गतिः स्त्री  
स्मरद्वारेषु त्रागे मुरतगुणयो’ गति मेदिनी । उत्तममुत्कृष्टं मद्यमामयं कामभि-  
प्रियकरं सह पिबन्ति प्राश्नन्ति ॥ १० ॥

अपगतमदरागा योषिदेका प्रभाते

रुतनिविडकुचाग्रा पत्युरालिङ्गनेन ।

प्रियतमपणिभुक्तं योषिमाणा स्वदेहं

प्रजनि शयनगेर्हाडित्प्रमाकर्षयन्ती ॥ ६१ ॥ १०

अपगतेति । अपगतो नष्टो मदरागो यस्याः सा । पत्यु रमणस्याभिगमेन  
रुतं निविटं सान्द्र-कुचाग्रं कुचुरं यस्याः सा । एतेन स्त्रालिङ्गनं योत्तने । प्रिय-  
तमेन कान्तेन परिभुक्तमुपभुक्तं स्वदेहं स्वगरीरं योषिमाणा । वस्त्रं शिथिलं  
रात्रिरखमारपयन्ती समीचीनतया स्थापयन्ती एका योषित प्रभाते शयनगेर्हा-  
डजति वाग्यागृहाभिगन्तति । वासमन्यदसन्तीति पाठोऽमाधुः । वागगदम्य  
पुंस्त्यान् । “ वासः कुटो द्वयो जाले” लमरः ॥ ११ ॥

अगुरुमुरमिधूपामोदितं केशपाशं

गलितकुसुममालं कुञ्जिताग्रं वहन्ती ।

स्यजानि गुरुनितम्बा निस्त्रिंशभिः सुमध्या

उपैमि शयनमन्या कामिनी चारुंशोभा ॥ ६२ ॥

१ B K. ‘ प्रबोधनम्. ’ २ ‘ कृष्णाम् च कामिनो जनाः ’ ३  
‘ एव ’ ४ ‘ एषाम् ’ ५ J. ‘ कृतविजितकुचाग्रा ’ ‘ कुचनिविडकुचा वा ’  
‘ कृतविजितकुचाग्रा. ’ ६ D. B. ‘ योषिमाणा ’. ७ G. J. N.  
‘ वामाद्वासमन्यदसन्ती. ’ ‘ वामाद्वासमन्यं हसन्ती ’ D ‘ वामाद्वासम-  
न्यदसन्ती. ’ ८ ‘ आमोदितान् ’ ‘ धूपशोभितम् ’ ‘ कुसुमवामामोदितम्. ’  
९ ‘ केशपाशान् ’ १० ‘ मालान्. ’ ११ D. N. ‘ नन्वनी कुञ्जिताग्रम् ’  
B. ‘ पुन्वनी कुञ्जिताग्रम् ’ ‘ पुन्वनी कुञ्जिताग्रान् ’. १२ N. D. नि-  
म्नमध्यावमाना ’ ‘ निम्नमध्यावमना. ’ १३ B. ‘ धूपगि ’ १४ B.  
‘ शयनवासः ’ J. ‘ शयनवासम् ’ D. ‘ शयनमध्या ’ १५ K B.  
‘ कामशोभा ’ ‘ कामशोभम् ’ ‘ कामशोभाम्. ’

अगुर्विति । अगुरां, कृष्णागुरां, गुरभिणा मुगन्धिना धूषेनामोदितं मृदा-  
 । सतं कृतमंशार्गमिति यावत् । गदित्ता, पतित्ता, कुमुममाला पुष्पव्याघस्मात्तन ।  
 पुष्टितानि दुष्टिलान्यग्राणि यन्त्र तम् । एतेन त्रेयपायस्य चाम्नं दौष्यते ।  
 त्रेयपायं त्रेयसमूहम् । “पायं त्रेयादित्पूर्वं स्यात्तसंघ” इति मेदिनी । यन्त्रा-  
 यारयन्ती । नन्वनीति पाठे विम्लारयन्ती समीचीनतया त्रेयान् स्थापयन्तीत्यर्थः ।  
 धुन्वतीत्यपि पाठः साधु । गुरु महान्ता नितम्बा यस्याः सा । निम्ना गर्भाग-  
 नाभिर्दम्या सा । मुद्ग मथ्यो दम्याः स्त्रा । चाम्नाशोभा मनोहरान्निगम्य-  
 कामिना । उपमि प्रातःकाले ज्ञानं ममं स्यजति । निम्नमथावमग्रेतिपाठे निम्नेन  
 नन्तेन मथेनावमना रिनेत्यर्थः । सुमथ्या उपमत्यत्र विमन्त्रिरूपो दोष म नित्यः  
 वृषकृताबीजं च बन्धपादुष्यम् । बन्धस्य गाटन्वे हि चमत्कारो नान्यथा । यत्तु  
 “मंहितैकपादे नित्या नित्या धातूपसंगयो । नित्या समागे वाक्ये तु सा विवक्षा-  
 मपेक्षन” इति संहिताविबक्षाभावात्तत्र दोष इति समाचानं तत्साहित्यशास्त्रानव-  
 बोधमूलकम् । यद्यप्यैव्याकरणोद्धावितो दोष स्यात् तदा संगच्छेतेदमुत्तमम् ।  
 परमयं न्युनमेकृतिभिन्नो विमन्त्रिरूपो दोषस्तेन च दुष्टमिदं काव्यमिति दिक् १२

कनककमलकान्तैः संघ एवाम्बुधौतैः

श्रवणतटनिर्पक्तैः पाटलोपान्तनेत्रैः ।

उपसि वदनविम्बैरसंसक्तकेशैः

श्रिय इव गृहमध्ये संस्थिता योषितोऽद्य ॥ १३ ॥

कनकेति । मद्य एव तत्काल एवाम्बुभिरुदकैर्धौतैः क्षालितैः । कनककम-  
 लानीव मुवर्णपद्मानां च कान्तानि मनोहराणि तैः । इदं विशेषणं यद्यप्युभयत्र नेत्र-  
 योर्मुखस्य चानुरूपं तथापि कमले कनकसम्बन्धत्वादस्माभिर्दूरान्वितमपि वदन-  
 विम्बे योजितम् नेत्राणां पीतत्वस्याप्रमिद्व्यादिति दिक् । वदनविम्बैर्मुखमण्ड-  
 लरूपलक्षिताः । इत्यभूतलक्षणे तृतीया । “त्वम् तु प्रतिविम्बेपि मंडले  
 पुनर्पुंसकम्” इति मेदिनी । श्रवणतटे कर्णग्रान्ते निर्पक्तैः समासक्तैः । पाटल  
 इन्द्रकन उपान्त ग्रान्तभागो येषां तानि नेत्राणि नयनानि तैः । अंतै स्क्वै  
 संमन्त्रैः समासक्तैः केशाशोपलक्षिताः । योषितो नान्योऽद्यास्मिन्नृता गृहमध्ये  
 श्रिय इव लक्ष्य इव संस्थिता उपविष्टाः । उपमालंकारः ॥ १३ ॥

पृथुजवनभारताः किंचिदानम्रमर्ध्याः

स्तनभरपरिखेदान्मन्दमन्दं व्रजन्त्यः ।

१ B. ‘चारुताम्रपरोक्षैः’ ‘चारुविम्बाधीगणैः’ २ ‘स्मरद-  
 मृत’ ३ D. ‘निपिक्तैः’ B. ‘निपुक्तैः’ ४ ‘अंसमंयुक्त’ ‘ह-  
 स्तमंयुक्त’ ५ ‘मंझिताः’ ६ ‘योषिताऽद्य’ ७ ‘मथा’ ८  
 स्तनभर’ ९ ‘व्रजन्त्यः’

सुरतसमयेवेपं नैशमांशु प्रहाय

दधति दिवसयोग्यं वेपमन्याम्नराग्य ॥ १३ ॥

पठिति । पृथ्वा र्थावगण उपनान्नेण नोणार्ता र्थादिता । किञ्चि  
दान्ते मयो मध्यभागे ज्ञाता न । मनभग्न्य उरुमारस्य गरिदात्रामान्म  
न्दमन्द शमे शनैर्व्रतन्यो नन्दन्याऽन्याम्नराग्य । नैश गार्ग्यग्नित सुरत  
ममयस्य रतिराग्य वेप नन्द्य वसनाद । वांशु तूर्ण प्रयाय रक्त्वा । दिवस  
योग्य गहरमादिवस्य वेप न्यस्य वसनादि दधने राग्यन्ति । वेप इत्यस्याकार  
इत्यथा नात्र मनेग्नम् ॥ १३ ॥

नन्वपदचित्तभागान्प्राक्षमाणा स्तनाग्रान्

अधगकिमुल्लयाग्रं इन्तमिषं स्पृशन्त्य ।

अभिमतस्ममेन नन्द्यन्त्यस्नराग्य

सन्निरुदयकाले भूषयन्त्याननानि ॥ १४ ॥

नन्वपदेति । नन्वपदेन वाक्चेष्टितान् वशमान् स्तनाग्रान् कुचाग्रान्  
धीजमणा पदग्नम् । इन्ते र्दौमत्र छिन्न चुम्बनक्रियायाम् इत्यथ । किम्  
त्यमिषाधर भग्नकिमलये न्यस्याग्र स्पृशन्त्य । एतम् अभिमतमभाष्ट रम  
शृङ्गारमित्यर्थं नन्दयन्त्य समन्तान्प्राप्तगरो युवनय मवितु मूर्धन्याऽवयनात्  
आम्नानि मुत्तानि भूषयन्ति उरुकुमाराण्दिन इत्युक्तेर्नान्यर्थे ॥ १४ ॥

प्राशार्चनप्रवक्त्रमुपमैग्नम् ।

प्रचुरगुदैविकारम्यादुशालीभुरग्य

प्ररुन्तेसुरतकेलिजातकंदपेदपः ।

प्रियजनंगहितानां चित्तसन्तापहेतु

शिशिर समय एष श्रेयमेवोऽस्तु नित्यम् ॥ १६ ॥

इति श्रीकालिदामवृत्तावृतुसंहारे विशिखर्णन नाम

पञ्चम सर्गः ॥ ५ ॥

# षष्ठः सर्गः

वसन्तवर्णनम् ।

अथ क्रमागतं वसन्तकालं वर्णयति ।

प्रफुल्लच्युताङ्कुरनीलसंयको

द्विरेफमालाविलम्बजनुगुणः ।

मनाम्बि वेष्टुं सुग्नोत्सुकानां

वसन्तयोढा समुपागतः प्रिये ॥ १ ॥

जुष्टेति । १ प्रिये : प्रफुल्लच्युताङ्कुरनीलसंयको वसन्त गहकाग्न्याङ्कुर एव

भुजेषु सङ्गं बलयाङ्गदानि ।

प्रधान्यनङ्गातुत्मानमानां

नितैम्यनीनां जघनेषु काञ्च्यः ॥ ६ ॥

स्वनेष्विति । अनङ्गेन मङ्गेनातुं पादितं मानं यागां तामां निवन्दिनीनां प्रशस्तनितम्बयुक्तानां स्नेसेषु मितेन दृष्टेण चन्दनेनाङ्गा हाग सुम्ना-मालाः । भुजेषु हस्तेषु बलयाङ्ग कटुशान्यद्वानि वेश्याणि च । जघनेषु कटिषु कामयो रमणाः । “ जघनं तु शिवा, श्रोणिषु रमणे कटावपि ” इति मेदिनी । सङ्गं संबन्धं प्रधानि गच्छन्ति लभन्त्येव । प्रधानि निःशङ्कमनङ्ग-सायमिति पाठे हागदयस्तत्स्थानेषु निःशङ्कं तासां रमणभानिगृहीतं यथाम्यत्तया मदनगीम्यं लभन्ते । आलिङ्गनादिकमनुभवन्तीत्यर्थः ॥ ६ ॥

सपत्रलेखेषु विलासिनीनां

वक्त्रेषु हेमाम्बुहोपमेसु ।

- १ B. ' रेशु ' K. ' स्नेसेषु हाग ' २ D. J. K. ' अशोकः ' ३ K. ' शिवा सुम्नाः ' B. ' शिवासु कृदाः ' ' सुत्तासु पदम् ' ४ B. ' नवनङ्कित ' ' नवनङ्कित ' ५ B. ' प्रधानि सुदम् ' ' प्रधानि शोभा ' ६ B. J. ' प्रमदाजनस्य ' ' वनिताजनस्य ' ७ ' कुचेपु ' ८ B. ' सुग्रेषु ' ९ B. ' ताम्बूलमुगन्धिवाताः ' ' सुग्रेषु कर्पूरमुगन्धिवाताः ' K. ' कम्पकलनाङ्गदानि ' ' चम्पकलनाङ्गदानि ' १० B. K. ' प्रधानि निःशङ्कमनङ्गनान्यम् ' ' निःशङ्कमनङ्गनान्यम् ' ११ B. ' विलासिनीनाम् ' १२ ' सुग्रेषु '

रन्त्यन्तरे मौक्तिकतुल्यरूप

स्वेदोद्गमो विस्तरतामुपैति ॥ ७ ॥

सपत्रलेखेप्विति । विलासिनीनां विष्णुमवतीनां पत्रः रसः पत्ररचनाभिः  
सहितेषु हेमाम्बुरुहस्योपमा येषां तेषु । अथवा हेमाम्बुरुहेण सुवर्णवर्मणेनोपमेयु  
सदृशेषु वस्त्रेष्वाननेषु रत्यन्तरे रतिमध्ये मौक्तिकतुल्यं रूपं यस्य स मौक्तिक-  
सदृश स्वेदोद्गमो घर्मोद्गमो विस्तरता विस्तृतमावमुपैति गच्छति । रन्त्यन्तरे-  
मौक्तिकमंगरस्य इति पाठो नानीष चारु वस्त्रे धृतानां रत्नना मध्ये मौक्तिक-  
सत्त्वेन रस्य इति हि तदर्थः । तदपेक्षया च रत्यन्तरे मौक्तिकतुल्यरूप इति  
पाठः सम्यक् ॥ ७ ॥

उच्छ्वासयन्त्यः स्तब्धयन्त्रनानि

गात्राणि कंदर्पसमाकुलानि ।

नमीपवर्तिष्वपि कामुकेषु

समुत्सुका एव भवन्ति नार्य ॥ ८ ॥

उच्छ्वासयन्त्यः इति । श्लेषान्निभिधिलानि घन्धनाभ्यावरणानि वस्तु-  
व्यादानि येषां तानि कंदर्पेण मदनेन समाकुलानि पीडितानि गात्राण्य-  
वययान् । उच्छ्वासयन्त्य स्फारयन्त्यो नार्य कामुकेषु प्रियेषु समीपवर्तिषु  
निकटस्थितेषु नस्वपि समुत्सुक उत्फण्डिता भवन्ति । मदनावेदेन मज्जामावय-  
स्फुरणा अनुभूतरतिमुक्ता नाया रमणाया निकटस्थिता प्रार्थनाद्यवधिमनोपेक्ष-  
स्थयं रतियाचन तत्परा भवन्तीति तात्पर्यार्थः । समीपवर्तिष्वपि कामुकेष्विति  
पाठे श्रुतुं शक्यं किमुकेषु विद्यमानेष्वपि स्वयमुत्सुका जाना इत्यर्थः । श्रुतुं कि-  
मुकेष्वपि याममकृत्वोन्मृष्टिना इति भावः ॥ ८ ॥

ननूनि पाण्डूनि स्निग्धगणि

मुहुर्मुहुर्जृम्भणतत्पराणि ।

अङ्गान्यनङ्ग प्रमदाजनस्य

करोत्यमो प्रोपितभर्तृकस्य ॥ ९ ॥

ननूनाः । अंशावनङ्गो मन्मथः प्रोपितः प्रयाया अनो गन्धः नरस्य प्रमदा-

१ D N ' रत्नान्ते ' G. J ' रत्नान्तर ' रत्नान्तरे ' २  
G. N. ' सङ्कल्पः ' J ' सङ्कल्प ' ' सङ्कल्पः ' ३ G N  
' स्वेदागम ' ४ B ' उद्गमः ' ५ D G N ' यधुना  
प्रियेषु ' K ' यथा कामुकेषु ' ' यथा नार्येषु ' ६ ' धनानि ' ७  
B. ' गुरभिनानि ' J ' मङ्गलानि ' ८ ' अमल्य ' ९ J ' तद-  
प्यरमेयानि ' D G N. ' लावण्यमग्नयानि. ' ' द्वावपेक्षोत्तराणि '.

जन्म्य पुनर्नितनृम्याह्वान्यवयवान् नर्गान् कृण्वन् पण्डितं पण्डितगणं  
सनन्धगणं नन्धगेन मन्धेन नृहितानि चतानिस्तर्ध सुमुमुक्षुर्गारार जन्म  
ना “ नर्गः ” इति मद्भागवत्पापायाम् तपसाश्वास्तन्नि कर्णे  
नितानि ॥ ९ ॥

नेत्रेषु लोलो मदिरालसेषु

गण्डेषु पाण्डु कठिन स्तनेषु ।

मध्येषु निर्मो जघनेषु पौन

श्रीणामनङ्गो बहूधा स्थितोऽद्य ॥ १० ॥

नेत्राणि । आणा युवताना मदिरया मयेन अलमान् जटानि तेषु नेत्रेषु  
चलश्चल । गण्डेषु गण्डेषु पण्डु पाण्डु स्तनेषु कुचेतु कठिन मध्येषु मध्यमा-  
नेषु निर्मो गभा । जघनेषु पान पुष्ट दयनेरा गाला दृष्टा ननुभि वकरी-  
रथानङ्गो मदन स्थित । अनेकस्यैव मन्मथ “ तुमसादुत्कलकः ”  
“ एकस्य नु रतेतेऽप्यगो निपननेदन ” इति तत् ॥ १० ॥

अङ्गानि निद्रालसप्रिभ्रमाणि

धात्यानि विद्विन्मदलालमानि ।

भ्रूषेपजिह्वाणि च शीघ्रितानि

रुगेति नाम प्रेमदाजनस्य ॥ ११ ॥

आङ्गानि । अङ्गो मन्मथ प्रमदजनस्य युवतिन्म्याह्वानि । वयवान्  
निद्रया तस्या पण्डु विश्रमा तेषा तानि । “ अङ्ग गत्र ” इति मेदिना ।  
निद्रालसविद्वतानि पण्डु सुगन् । वि च वासमान वि विन्मन्मथ मयेन म  
देन लालमानि जोगान् । “ लालयो लालयद्यो ” इति हैम । तथा न  
यातिनाम्बडोकनान् श्रुते दृष्ट श्रेष्ठ लालानि वक्राण रुगेति । पङ्गे  
निपोट मदनकृत युवतिन्म्याह्वाना निद्रालसम्याह्वाना कमराभमपि परोक्षाना-  
नल्पनया शि प्रयोग इति ज्ञेयम् ॥ ११ ॥

प्रियत्तुगुमालीयककुङ्कुमाङ्गैर्न

स्तनेषु गारेषु तिलामिनीभिः ।

१ D ‘ लोम ’ K ‘ जण्ड ’ ‘ मादगण्डेषु ’  
‘ काठनस्तनेषु ’ B K ‘ नम्र ’ ‘ वृण ’ K  
‘ लालिह्वानि ’ B ‘ ललितानि मित्रम् ’ B K ‘ मदिराजटानि ’  
‘ मन्मथालमानि ’ B ‘ दिग्गोत्रानि ’ J G N D  
‘ चकार ’ १० ‘ प्रमदोन्नमनम् ’ ‘ प्रमदजनस्य ’ ११ B J मपि  
१२ B ‘ मन्मथगण्डेषु विचालानि ’ K ‘ मन्मथगण्डेषु विचालि-  
तानि ’

श्चूतशुभाः पुष्पितचारुशाखाः ।

कुर्वन्ति कामं पदनावधूताः

पर्युत्सुकं मानसमङ्गनानाम् ॥ १५ ॥

ताम्रेणि । ताम्राणां रस्तानां प्रयातानां पर्णानां स्तवर्गेषुच्छैरिवनम्रा नताः । पुष्पिता मंजातशुभा मनोहराः शाखा स्पर्धा येषां ते “ नदस्यर्मज्जानंनारका-  
दिभ्य इति” न्यनेनेनन्प्रत्यय पुष्पशब्दान् । पान्नेन ममीरणेनावधूता कम्पिता-  
श्चूतशुभा जाम्बवक्षा जङ्गनानां युवतीनां मानसं काममल्लन्त पर्युत्सुकमुत्कण्ठितं-  
हृत्प्रति । नयन्ते चूतमचरीमवलोक्य प्रमदा उत्कण्ठिता भवन्तीत्यर्थः  
चूतप्रमदस्य मदनराण्येनोत्कण्ठाजनस्य युक्तमेव ॥ १५ ॥

आमूलतो विद्रुमरागनाम्नं

सपञ्चया पुष्पचयं दधानाः ।

कुर्वन्त्यशोका हृदयं सशोकं

निरीक्ष्यमाणा नवयौवनानाम् ॥ १६ ॥

आमूलत इति । आमूलतो मूलादारभ्य विद्रुमस्य प्रयास्य राग इव ताम्रं  
रत्नवर्णं पुष्पचयं शुभुमसमूर्धं दधाना सपञ्चया पर्णसहिता अशोका वज्जुल-  
वृक्षा निरीक्ष्यमाणा हृदयमाना नवयौवनानां नूतनताश्रयानां प्रमदानां हृदयं मा-  
नरा राशोर्नं कुर्वन्ति । अशोका न शोको येभ्य ईदृशा अपि हृदयं सशोकं कुर्वन्त्य-  
तोऽस्मरणाभ्याज्यजन्मरूपो विभावनालंकारः । नवयौवना स्वयं कामसमापमुप-  
सर्पणे भारवोऽतस्तामा हृदयं पीडितं मयतीति भावः ॥ १६ ॥

मत्तद्विरेफपरिचुम्बितचारुपुष्पा ८

मृदानिलाकुलितनर्धमृदुप्रवाद्याः । ८

कुर्वन्ति कामिमेनसां महसोत्सुकत्वं

वालातिमुत्तलतिकाः समवेक्ष्यमाणाः ॥ १७ ॥

मत्तंति । मत्तौन्मत्तद्विरेफैर्भ्रमरैः परिचुम्बितानि मत्पृष्ठानि चारुणि पुष्पाणि  
शुभमानि यामा ताः मन्दानिलेन मधुना पानेनाकुलिता व्याकुलिताः पाणिना  
इति यावन् अतएव नम्रा नना मधुप्रवाद्याः कोमलपत्रा यासां तां वाला नूतना

१ ‘कान्ते.’ ‘सान्द्राः’ २ ‘पदनाभिभूता’ ३ B ‘समुत्सु-  
कत्वं मनस’ K. ‘समुत्सुकम्’ ‘पर्युत्सुकत्वं मनस’ ४ B K.  
‘ताम्रा’ ५ B K ‘सपञ्चयम्’ ६ B K ‘चारु’ ‘चारुगर.’  
७ ‘मनमथ ममुत्सुकत्वं.’ ८ D N ‘चूताभिरामकालिका’ B ‘दा-  
रुतिमुत्तलतिकाः.’ ‘चूता विमुत्तलतिकाः.’

आलिप्यते चन्दनमङ्गनाभि-

मंशालसाभिर्भृगुनामियुन्तम् ॥ १२ ॥

दियं गिवति । मदेनालसाभिर्जडाभिविलागिर्नाभिर्निर्लागवतीभिरङ्गनाभिर्भुवतिभिर्गतेषु गौरवर्णेषु स्तनेषु कुचेषु प्रियङ्गुः श्यामालता कालीयकं पीतचन्दनं कुङ्कुमं काश्मीरजं तरवतं युवतं भृगुनाभिः कस्तुरिवा तथाच युवतं चन्दनं मयजमारिष्यते चर्चते । “ भृगुनाभिर्भृगुमदः कस्तुरी ” इत्यमरः ॥ १२ ॥

गुरुणि वासांसि विहाय तूर्णं

तनूनि लाक्षारसरञ्जितानि ।

सुगन्धिकालागुरुधूपितानि

धत्ते जनः काममदालसाङ्गः ॥ १३ ॥

गुरुणीति । कामस्य मदेनालसान्यङ्गान्यवयवा यस्य स । कामशरानुविद्ध इति पाठे कामशरेणानुविद्धस्ताडित इत्यर्थः जनो गुरुणि जडानि वासांसि वसनानि तूर्णं क्षिप्रं विहाय त्यक्त्वा लाक्षारसेन रञ्जितानि रत्नानि तनूनि सूक्ष्मानि । सुगन्धिनानि सुगन्धिना कालागुरुणा कृष्णचन्दनेन धूपितानि दृढमंस्कारानि वासांसि धत्ते धारयति ॥ १३ ॥

पुंस्कोकिलश्चूतरंसासवेन

भूतः प्रियां चुम्बति रागदृष्टः ।

कूजद्विरेफोऽप्यमम्बुजस्थः

प्रियं प्रियाया प्रकरोति चादुः ॥ १४ ॥

पुंस्कोकिल इति । चूतरयाप्रसन्न रस एवासावं मयं तेन मत्त रागेण प्रेम्णा दृष्टः सन्तुष्टः पुंस्कोकिलः प्रियां केकिला चुम्बति । अम्बुजे कमले तिष्ठति रा कूज-जन्मधुरध्वनिं कुर्वन् द्विरेफो द्वौ रेफौ यस्मिन् स भ्रमशब्दो यस्य वाचकस्ताड-शोऽस्ति । लक्षितक्षणाया इदमुदाहरणम् । प्रियाया भ्रमया प्रियमभाष्ट चादु मधुरमापणं प्रयच्छति । अनेन श्लोकेन कुमारसंभवस्य “ मत्तु द्विरेफं पुंसुर्मकपति परो दिशः मामनुगममान ” इति पद्यं स्मारितम् ॥ १४ ॥

नौप्रप्रवालस्तयकादनव्रा-

१ B. ' आलिप्यते ' ' आलिप्यते. ' २ ' साप्रथम. ' ३ ' शि-  
राभि. ' ' निजान्. ' ४ B. J. ' कामशरानुविद्धः. ' ५ ' लगाइने '  
६ B. K. ' रनेन मनः. ' ७ B. K. ' प्रियामुतं चुम्बति मादरोऽयम् '  
८ B. ' गुञ्जन्. ' J. ' गुञ्जन् ' ९ ' अधिप्रयत्नः ' १० ' क्षिप्रम् '  
११ B. ' चादुम् ' K. ' क्षिप्रम् ' १२ B. ' मदालताप्र. '  
प्रत्ययान्तमाः. '



चूतद्रुमाः पुष्पितचारुशाखाः ।

कुर्वन्ति कामं पदनावधूताः

पर्युत्सुकं मानसमङ्गनानाम् ॥ १५ ॥

तात्रेति । ताम्राणां रक्तानां प्रगलानां पर्णानां स्तवर्गैर्गुणैरवनम्रा ननाः ।

पुष्पिताः संजानतुमुमा मनोहराः शाखा रंध्रा येषां ते “ नक्ष्यगंजानंतारसा-  
दिभ्य इतज्जि”न्यनेनेनग्रयय पुष्पशृङ्गान् । पण्णेन समण्णेनावधूताः स्मिपना-  
चूतद्रुमा आघ्रग्रा अङ्गनाना युवतीनां मानसं काममखन्तं पर्युत्सुकमुत्पण्डितं  
कुर्वन्ति । वसन्ते चूतमञ्जरीमवलीनय प्रमदा उत्पण्डिता भवन्तीत्यर्थं  
चूतप्रमनस्य मदन्वाण्येनोत्पण्डाजनसत्त्वं युक्तमेव ॥ १५ ॥

आमूलतो विद्रुमरागतांघ्रं

सपञ्चयाः पुष्पचयं दधानाः ।

कुर्वन्त्यशोका हृदयं सशोकं

निरीक्ष्यमाणा नवयौवनानाम् ॥ १६ ॥

आमूलन इति । आमूलतो मूलादारभ्य विद्रुमस्य प्रगलस्य राग इव ताम्रं  
रक्तवर्णं पुष्पचयं कुसुमसमूहं दधानाः सपञ्चयाः पर्णमहिता अशोका यञ्जुल-  
वृक्षा निरीक्ष्यमाणा हृदयमाना नवयौवनानां नृत्तनताम्यानां प्रमदानां हृदयं मा-  
नसं सशोकं कुर्वन्ति । अशोका न शोको येभ्य ईदृशा अपि हृदयं सशोकं कुर्वन्त्य-  
तोऽकारणाकार्यजन्मरूपो विभाजनालंकारः । नवयौवनाः स्वयं कान्तसमीपमुप-  
सर्पणे मीरवोऽतन्नामा हृदयं पीडितं भवतीति भावः ॥ १६ ॥

मञ्जुहरेरुपरिचुम्बितचारुपुष्पाः

मन्दानिलाकुलितनम्रमृदुप्रचान्दाः ।

कुर्वन्ति कामिमेनसां सहस्रोत्सुकत्वं

यांलातिमुन्तलतिकाः समवेक्ष्यमाणाः ॥ १७ ॥

मतेति । मन्मैरग्न्यसौद्विरेकैर्भ्रमरैः परिचुम्बितानि संस्पृष्टानि चार्हणि पुष्पाणि  
कुसुमानि यामा ताः मन्दानिलेन मदुना पवनेनापुलिता व्याकुलिताः पादिना  
इति यावत् अतएव मञ्जु नना मृदुप्रचान्दाः कोमलपद्मया यासां तां चाला रनना

१ ‘कान्ते.’ ‘सान्द्राः.’ २ ‘पदनाभिभूताः.’ ३ B ‘समुन्त-  
कृतं मनमः.’ K. ‘समुत्सुकम्.’ ‘पर्युत्सुकं मनसः.’ ४ B K.  
‘ताम्रा.’ ५ B. K. ‘मपञ्चवम्.’ ६ B K. ‘चारु’ ‘चारुतर.’  
७ ‘मनयध गगुत्सुकत्वम्’ ८ D N. ‘चूतागिरामकालिकाः’ B. ‘दा-  
लातिमुन्तलतिकाः.’ ‘चूता विमुन्तलतिका.’

आलिप्यते चन्दनमङ्गनाभि-

मं दालसाभिर्भृगुनाभियुक्तम् ॥ १२ ॥

त्रियंभिवति । मदेनालसान्ध्यामङ्गनाभिर्भृगुनाभिवतीभिरङ्गना-  
भिर्भुवनिभिः । गारेषु गौरवेषु स्तनेषु कुक्ष्येषु प्रियङ्गुः श्यामालता कालीयकं पीत-  
चन्दनं कुङ्कुमं कादमीरजं तैरुक्तं युक्तं भृगुनाभिः वस्तुरिका तथाच युक्तं चन्दनं  
मध्यजमालिप्यते चन्दते । “ भृगुनाभिर्भृगुमदः वस्तुरी ” इत्यमरः ॥ १२ ॥

गुरुणि वासांसि विहाय तूर्णं

तनूनि लाप्सारसरञ्जितानि ।

सुगन्धिकालागुरुधूपितानि

धत्ते जनः काममदालसाङ्गः ॥ १३ ॥

गुरुणीति । कामस्य मदेनालसान्ध्यामङ्गनाभ्यवा यस्य स । कामशगनुविद्ध  
इति पाठे कामशरेणनुविद्धस्ताडित इत्यर्थः । जनो गुरुणि जडानि वासांसि वसनानि  
तूर्णं क्षिप्रं विहाय त्यक्त्वा लाप्सारसेन रञ्जितानि रक्तानि तनूनि सूक्ष्माणि ।  
सुगन्धिना सुगन्धिना कालागुराणां कृष्णचन्दनेन धूपितानि दहनमंस्तराणि  
वासांसि धत्ते धारयति ॥ १३ ॥

पुंस्कोकिलश्च्युतरंसासधेन

भ्रष्टः प्रियां चुम्बति रागद्वयः ।

कुंजद्विरेफोप्येयमभ्युज्जयः

प्रियं प्रियायाः प्रकरोति चाटुं ॥ १४ ॥

पुंस्कोकिल इति । चतरयाभ्रश्च रस एवासवं मयं तेन मनः रागेण प्रेरणा  
हृद्यः गन्तुः । पुंस्कोकिलः प्रियां कोकिलां चुम्बति । अभ्युजे कमले तिष्ठति राघु-  
जन्मधुराग्निं दहनं द्विरेफो द्वौ रेफः यस्मिन् तत्र भ्रमशब्दो यस्य वाचकमनाह-  
शोऽलः । लक्षितशलाघावा ददमुदाहरणम् । प्रियायाः भ्रमया प्रियमभावे चाटु  
मधुरभाषणं प्रसारयति । अनेन श्लोकेन कुमारसंभवस्य “ मयि द्विरेफः पुग्मं कपाजे  
पर्वः प्रियां लामन्वतेमानः ” इति पद्यं स्मरितम् ॥ १४ ॥

नोप्रप्रवालम्वचनान्नाना-

१ B ' आलिप्यते. ' ' आलिप्यते. ' २ ' माप्राम. ' ३ ' शि-  
राणि. ' ' निजान्त. ' ४ B. J. ' कामशगनुविद्धः. ' ५ ' लगाङ्गे. '  
६ B K. ' ग्येन मनः. ' ७ B. K. ' प्रियासुतं चुम्बति मादरोऽयम्. '  
८ B ' गुणन ' । गुणन ' ' यथिदप्रमत्त. ' - १० ' क्षिप्रम् '  
' प्रिय. ' ११ B. ' चाटुम् ' K. क्षिप्रम् ' १२ B. ' मदारनाभः. '  
' मदारनाभः मदारनाभः. '

श्चूतद्रुमाः पुष्पिनचारुशायिनः ।

रुर्वन्ति कामं पदनामधृताः

पर्युत्सुकं मानसमह्वानानाम् ॥ १५ ॥

नामनि । ताम्राणा रक्ताना प्रवालाना पर्णानां मन्वज्जुल्लेखनमा गताः ।

‘पुष्पिताः मंजानकुसुमा मनोहराः शायिनः स्पर्शा येषां ते “ नदम्यमंजानंताका-  
दिभ्य इतजि”भ्यनेनेनप्रत्यय पुष्पजडात् । पर्युत्सुकेन मर्माणेनाधृता रम्पिना-  
श्चूतद्रुमा क्षाम्बुक्षा अक्षनाला युग्मनामा मानसं कामपरान्तं पर्युत्सुकमुत्पत्ति’  
उर्वन्ति । उर्वन्ते चूतमर्षमवलोक्य प्रमदा उत्पत्तिना भवन्तीत्यर्थः ।  
चतुर्गणस्य मदनवाणत्वेनोत्पत्ताजनक्यं युग्ममेव ॥ १५ ॥

आमूलतो विद्रुमरागतांघ्रं

सपङ्कवाः पुष्पचयं दधानाः ।

कुर्वन्त्यशोका हृदयं सशोकं

निरीक्ष्यमाणा नवयौवनानाम् ॥ १६ ॥

आमूलन इति । आमूलतो मूलादारभ्य विद्रुमस्य प्रवालस्य राग इव ताम्रं

रक्तगणं पुष्पचयं वृक्षमसमूहं दधानाः सपङ्कवाः पर्णमहिता शोका वञ्जुल-  
पृक्षा निरीक्ष्यमाणा हृदयमाणा नवयौवनानां नूतनतादृश्यानां प्रमदानां हृदयं गा-  
नसं सशोकं कुर्वन्ति । शोका न शोको येभ्य इत्या अपि हृदयं सशोकं कुर्वन्त्य-  
तोऽकारणान्कार्यजन्मरूपो विभावनालङ्कारः । नवयौवनाः स्वयं कान्तमर्षापमुर-  
मर्षणे मारवोऽनन्तासां हृदयं पीडितं भवतीति भावः ॥ १६ ॥

मत्तद्विरेफपरिबुम्भितचारुपुष्पा

मन्दानिलाकुलितनर्मसुदुप्रचालाः ।

रुर्वन्ति कामिमैनसां सहस्रोत्सुकत्वं

प्राप्तिमुपतलनिकाः समवेदयमाणाः ॥ १७ ॥

मैनसि । मनेऽन्मनेद्विरेफेऽन्मनेः परिबुम्भितानि मत्पृथानि चारुणि पुष्पाणि

उत्सुकानि यासां ताः मन्दानिलेन मनुना परनेनाकुलिता व्याकुलिताः पीडिता  
एते यावत् अतएव नन्ता नता सुदुप्रचालाः कामव्यवसाया यासां नाः चाला नूतनाः

१ ‘कान्ते.’ ‘सायनाः.’ २ ‘पदनामिभृताः.’ ३ B ‘मनुमु-

ययं मनसः’ K. ‘मनुमुद्रम्.’ ‘पर्युत्सुकत्वं मनसः.’ ४ B K.

‘ताया’ ५ B. K. ‘मपङ्कवम्.’ ६ B K. ‘बाह’ ‘नाम्नय.’

७ ‘मनस्य मनुमुद्रवम्.’ ८ D N. ‘चूतमर्षमराटिकाः’ B. ‘वा-

गन्तिमुत्तरनिकाः.’ ‘चूत विमुत्तरनिकाः.’

आतमुक्तालतिना वागन्तालना कुन्दविशेषाः समरब्धमाणं दृश्यमाना सत्  
कामिमनसा सहसा युगपदुत्पुस्तमौमुख्यं कुर्वन्ति । चूतं विमुक्तमग्निं इति  
पाठं सुगमम् । चूतभिराममलिका इति पाठोऽयमन्वीनः । पुष्पराया जात्र  
कलिराया पुष्पन्तरायावाद्दस्मिन्पाठे “ मत्तद्विरेकपरिचुम्बितचाप्पुपा ” इति  
त्रिगोपणं न सङ्गच्छतु ॥ १७ ॥

शान्तांमुखशुतिजुषांमचिरोद्गतानां

शोभा परा कुरवकद्रुममञ्जरीणाम् ।

रञ्जिते प्रिये संहृदयस्य मयेन कस्य

कदर्पबाणपतनज्यथितं हि चेत् ॥ १८ ॥

कान्तेति । इ प्रिये । शान्तामुखस्य प्रमदाननस्य शुति कान्तिं जुपन्ते से  
वन्ते तारासचिरोद्गतानां नूत्नोत्पन्नानाम् । अपि चोद्गतानामिति पाठस्तु न मनोरमः ।  
कुरवकद्रुमा जम्बानट्टेया तेषां मकराणां परा रेष्टा शोभा दृष्ट्वा  
कस्य मन्दयस्य रसिकस्य चेतो मानस कदर्पस्य मदनस्य बाणानां शराणां  
पतनेन पानेन व्यथितं पीडितं न भवेदपि तु सर्वस्यापीत्यर्थं हिशब्दोऽवधार  
णार्थः । तेन पादपूरण इति परास्तम् । दृष्ट्वा प्रिये प्रियतमाराहतस्य । पुन इति  
पाठस्तु चारतः । अर्थस्तु सुगमः । अत्रियुक्तापेक्षया विद्युत्तरध्वजं चेतोऽधिक  
प्राग्वद्रीक्षां कर्तेति भावः ॥ १८ ॥

आद्रीतवह्निमदशैर्मरुतावधूते

सर्वत्र किञ्चुकयनैः सुसमाधनघ्ने ।

सद्यो यसंस्तममये हि समाचितेयं

रक्ताशुक्ला नगरधूरिभ्यो भाति भूमि ॥ १९ ॥

शान्तेति । वगन्त व्यग्नशले गर्भं सग आदीप्तं जाभिमुख्येन ज्व-  
लितो रश्मिर्गता मग्निं गर्भं गन्ता वायुनाऽऽरुते रश्मितं कुम्भं पुष्परक्तमा-  
मगात् । किञ्चुकयनं पटागोक्षगमूहे समाचिता व्याप्तेयं भूमिं रक्तं नाभम-

१ B ‘ शिरोद्गतानाम् ’ २ B ‘ शान्तामुखशुतिमुषाम् ’ ]

‘ शान्तामुखशुतिमुषाम् ’ ‘ शान्तामुखशुतिमनाहरमुद्गतानाम् ’ ‘ शान्तामुखशुति  
जुषाम् शिरोद्गतानाम् ’ ‘ शान्तामुखशुतिमुषानाशिरोद्गतानाम् ’ ‘ शान्तामुख  
शुतिमनाभाम् ’ ३ B ‘ दृष्ट्वा ’ ४ B ‘ प्रियतमाराहितस्य पुनः ’

‘ हि पीडितस्य ’ ५ B ‘ किञ्चुः ’ ‘ पवनः ’ ६ ‘ व्यधनम् ’

७ B ‘ रश्मिप्रापितं ’ ‘ पटनावर्तं ’ ८ ‘ वृत्तिः ’ ९ ‘ यसंस्त-  
मशुक्लाशुक्ला शिवाभाम् ’ १० B ‘ समुपगमने ’ ] ‘ समुपगमने हि ’

‘ समुपगमने हि ’ ११ ‘ रक्ताशुक्ले ’

तुम्हें जगन पश्चात् या नवदूत व नन्वात्र गान्धर्व पन्ना शर । तुम्हें यत्र  
रसतापकृतन लक्ष्मस्तु मनःशयन । नवदूता गन्तव्यपि मानवार्थम् ।  
दानानना नाधुनकनि मान ॥ १९ ॥

किं किञ्चिद् शुक्रमुत्पञ्चविभिन भित्त

किं कृष्णारम्भसुमैर्न हन नु दम् ।

यस्मिन्निह पुनरय मधुर्येवनेभि

यूना मन सुवदनानिहित निहन्ति ॥ २० ॥

शिमिति । मरदनाया मन्त्रपन्न सुय यम्भ स्तम्भ्या निहत निरोत्तन यूना  
तस्मान्ना मन्त्रन त्रसुम्भ्यन कराननस्य छ राग उ येषा न किञ्चन भित्त  
मपि तु । भनमन । कृष्णारम्भ पाण्ड्यवदुमस्य पाण्ड्य वात महाराज  
भाषायाम् । कुमै पु पश्यन हन नु य पुनरय साङ्ग मधुर्येवनाम व्यापै  
निहन्ति । दग्धमाग्न सा मा पुण्याय का कस्यान प्रननात्ययाय ॥ ० ॥

पुष्कोक्तिरुत्पञ्चोभिरपात्तहय

वृजद्विस्मदफलानि उच्यन्ति भूत ।

लज्जान्वितं सविनयं हृदय क्षणन

पयाङ्कुल दुग्धेहि नत उधनाम् ॥ २१ ॥

पुष्काकिरेगिता । वल मधुर वचाभापत यथा ने । पाण प्राप्ता ह्या नै  
तै पुष्काङ्कै । मरदनाम्भमदन उलान मधुराण रसाणि वृताद्वृद्धाद्विरे  
पेक्ष उच्यते । माड्यान्वित युक्त सविनय विनयमहित उच्यते आगा ह्यत्र दुग्ध  
गृहेष भनूदप न । भनूद इति तापयाय । अत्रापन भनूतातय उच्यते ।  
व्याप्य वृत्तम् । रमणमनिरावाप उच्यते ह्यय पीप्ताममय ॥ २१ ॥

आत्मन्ययन कुसुमिता सहकारशास्त्रौ

विस्तारयन् परमंतस्य उच्यन्ति दिवु ।

यायुप्रियाति हृदयानि हरजराणा

भीहारपातयिगमा सुभेगो यमन्ते ॥ २२ ॥

आत्मन्ययनाति । यमन्त पुमान्ता पुपिता सहकारशास्त्रौ आत्मन्ययना

१ B K न न्ययन ' उ दग्धम् ' B हन मनोपम ' K हन मनोर्न हन उ दग्धम् हन मनोर्न ' B काकिरा ' ४ B पुनरर्मा ' पुनरै ' ५ B सुवदने नियत ह्यन्त ' ० हन्ति ६ K पश्ये समुपानय ' ७ B मन्त्रराणि उच्यन्ति पुमान् ' ८ विलोचनानि ' वराणि शिरम ९ पयावले ' १० B म ताम् ' ११ B शास्त्राम् १२ परमलोडय १३ K वधू नाम् ' १४ ' वमन् ' १ वनेयु ' १

आम्प्यचंथलवन् । दिक्षु सर्वत्र परवृत्तस्य कोन्धिलस्य वचासि कृजितानि निस्तार-  
यन् । विपूषांश्च मृगानिर्नुमण्णिनि शतरि च निष्पन्नोऽयं शब्दः । नीहास्य  
तुहिनस्य पानं पतनं नम्य विगमावाशात्सुभगो मनोहरो वायुः । हिमनाशात्स-  
त्पोऽनं सुभग इत्यर्थः । नराणां पुंसां हृदयानि हरन् विवर्ति विद्रोपेण  
वहति ॥ २२ ॥

कुन्दैः सविभ्रमवधूहसितावदातै-

रुद्योतितान्युपवनानि मनोहराणि ।

चित्तं मुनेरपि हरन्ति निवृत्तरागं

प्रागेव रागमलिनानि मनांसि यूनौम् ॥ २३ ॥

कुन्दैरिति । विभ्रमेण विलासेन सहितानि सविभ्रमाणि यानि बधूहमिनानि  
रमणीयास्यानि तानीवावदातैः शुभ्रैः कुन्दैः कुन्दपुष्पैश्चोदितानि प्रकाशितान्यलं-  
कृतानीति यावत् । मनोहराण्युपवनान्युद्यानानि । निवृत्तो नष्टो रागः प्रेमा यस्मात्तन्मु-  
नेर्मननशालस्यापि चित्तं मानसं हरन्ति । प्रागेव त्रिमुत मुनिमनोहरणात्प्रागेव वा  
गणेण प्रेम्णा मलिनानि क्लृपितानि यूनौ तस्यान्ता मनांसि हरन्ति । अत्र यूनौमित्य-  
नेन निवेकगृहित्यं ग्राह्यते ॥ २३ ॥

आलम्ब्यहेमरसना स्तनसप्तहाराः

कन्दर्पदर्पशिथिलीकृतगात्रयष्टयः ।

मासे मधौ मधुरकोकिलभृङ्गनादै-

नार्यो हरन्ति हृदयं प्रसभं नराणाम् ॥ २४ ॥

आलम्ब्यीति । आलम्ब्यन्त्यो लम्बमाना हेमरसनाः सुवर्णराज्यचो यागां ताः ।  
स्तनं मयताः लम्बा इति यावदाता यगां ताः । कन्दर्पस्य मदनस्य दर्पणोष्मणा  
शिथिलीकृता विसृजिता गात्रयष्टयः क्षीरयष्टयो याता ताः । “दर्पो मृगमदे गर्व-  
वृम्भं नेवर्जयति । पापं ऊष्माक्षिजलयो” इति हेमचन्द्रः । नार्यः प्रमदा मधौ  
नैप्रमाणे । “मधु पुष्पगते क्षौदे मधे नास्तु मधुद्रुमे । वर्गं तद्वत्परिभ्रष्ट” इति मेदिनी ।  
नराणां हृदयं मधुर्मनोहरेः कोकिलानां पिकानां गङ्गाणां मधुपानां नार्यैर्निभिर्ह-  
रन्वाकर्षन्ति ॥ २४ ॥

नाशामनोऽक्षुःसुमद्रमभंगितान्तान्

दृष्टान्यपुष्टनिर्देशकुलमानुदेक्षान् ।

१ ‘मनोभित्तान्’ २ ‘निरनरागम्’ ३ B. ‘प्रायेण’ K.

‘आपयेण’ ‘अप्यसृजितयष्टिः’ ४ ‘नार्यल्ल-दि’ ५ J? K? ‘सुप्तप’

६ ‘आलम्ब्य’ ७ ‘आलम्ब्य चन्दनरमान्’ ८ ‘आलम्ब्यचन्दनरमान्’ ९

‘प्रम’ १० ‘कोमल’ ११ ‘गयो’ १२ ‘गयाः’ १३ ‘पुष्पमो-

दमपुष्पमन्त्रान्’ १४ K. ‘भंगितामान्’ B. ‘पुष्टितामान्’

‘पुष्टितामान्’ १५ B. ‘दृष्टान्यपुष्टनिर्देशान्’ १६ ‘सोभेदमान्’

शैलेयजालपरिणद्धशिलातलौघान्

दृष्ट्वा जनः क्षितिभूतो मुदमेति सर्वः ॥ २५ ॥

नानेति । सर्वो जनो नाना नानाजातीया मनोज्ञा मञ्जुतः कुसुमदृमाः पुष्पाश्चान्भूषिता धलंकृता अन्ताः प्रान्तभागा येषां नाना इत्य आनन्दिता ये-  
अन्यपुष्टाः परभनास्तेषां निनदेन शब्देनाकुलाः मानुषेयाः प्रमथेयाः येषां नान् ।  
शैलेयानां तालपर्णालनानां जालेन समूहेन परिणद्धा व्याप्ताः शिलातलानामोघाः  
समूहा येषां नान् । “शैलेयं तालपर्ण्याचि” ति मोदिता । अथवा शैलेयानां शिलापुष्पाणां  
जालेनैवार्थः । “कालासुमार्यगृह्णाद्मपुष्पांश्चानक्षिपानि तु । शैलेय” मिलमरः । क्षि-  
तिभूतः पर्वतान् दृष्ट्वा मुदं मोदिभेति गच्छति । आनन्दं लभत इत्यर्थः ॥ २५ ॥

नेत्रे निर्मालयति चिरोदिति याति मोहं

प्राणं करेण चिरुणद्धि धिरिति चाचै ।

कान्ताधियोगपरिरोदितचित्तवृत्ति-

दृष्ट्वाऽध्वगः कुसुमितान्सहकारपृष्ठान् ॥ २६ ॥

नेत्रेति । कान्ताया आयाया वियोगेन विक्षेपेण परिरोदिता रोदयुक्ता चित्तवृत्ति  
यस्य सः । अध्वगः पान्थः कुसुमितान् पुष्पिणान् सहकारपृष्ठानामध्वनान् दृष्ट्वा वीक्ष्य  
नेत्रे निर्मालयति संकोचयति । नापदं दृष्टदर्शनं परिहर्तुमिति भावः । विरोदित्यनन्दति ।  
पीडामनहमानो रोदनं करोति । मोहं याति गच्छति । प्राणं नाभिकं करेण निम-  
णद्धि धिरः दृढजनकः सुचागो न प्राणं प्रविधत्ति न भिरामाग्रेर्नाम्यर्थः -  
उर्ध्वं च विरोति उर्ध्वारटनात्यर्थः । अत्र रोदित्यात्नेनामंगलाश्लीलव्यग्रव्या दुष्ट-  
मित्रं पद्यं । मृदुपवनविभिन्नो मा-प्रयाया विनाशादिति वर्द्धति ज्ञेयम् ॥ २६ ॥

समदमधुकराणां कोकिलानां च नदैः

कुसुमितसहकारैः कर्णिकारैश्च रम्यैः ।

इषभिरिय सुतीक्ष्णमनसं मौनिनीनां

तुदति कुसुममासौ मन्मथोदीपनाय ॥ २७ ॥

१ ‘ जानु ’ २ B. ‘ तलान्तान्. ’ ‘ तलाध. ’ K ‘ गृहान्तान्. ’  
‘ गृहान्तान्. ’ ३ ‘ मदमेति. ’ ‘ समुपैति सर्वान्. ’ ४ B. G. J. N.  
‘ निर्मालयति रोदिति. ’ ५ J. N. ‘ याति शोकम्. ’ ‘ जानमोहान्. ’  
६ ‘ प्राणान्. ’ ‘ प्राणान् करेण च निदत्त. ’ ७ ‘ देविन. ’ ८ B.  
‘ जनः. ’ ‘ नरः. ’ ‘ नगे. ’ ९ ‘ कुसुमिताः सहकारशाखाः. ’ ‘ कुसु-  
मितान् सहगैव चूतान्. ’ १० B. J. ‘ रम्यैः. ’ ११ B. ‘ कामिनीनान्. ’  
१२ ‘ कुसुमचापः. ’ K. ‘ कुसुमवाणः. ’ १३ J. N. ‘ धोद्रेजनाय. ’  
‘ धोद्रेजनाभिः. ’

समदेति । रम्या मनोहरा कुसुममालो वसनमय । मदेन महितानामु  
सुमत्ताना समुत्तमा भ्रमराणा मण्डिताना च नौदे दृष्टिने । कुसुमेना पु  
ष्पिता सहकारा जम्बूगन्धान्ते रजिरेभ्यः । सुतीक्ष्णैर्गन्धैरिषुभिरिव वाणैरिव  
माननीना मानवतीना मानस मन्मथाईपनाय मदनवर्धनाय तुदति व्यवयति ।  
गवण रमणसमागोपसर्णोऽनादरवतानमा । माननाना मानय पाडयति । ता  
ययोगमप्युस्तथा प्रोतायव ॥ २७ ॥

इतोऽत्र क्षेपका नव श्लोक तेषु अत्र दशपुस्तकप्रपञ्चमन्त्राणां पूर्वैर्दृष्टा  
काकुद्धिरव्याख्याता आप छात्रसौलभ्याय व्याख्यायते । एतेषा कविकृतिषु म  
हान् सद्गह स च रमिषाना श्लोकप्रलेखनत एव व्यसतो भवन् ।

रश्मिरयनकरान्तीन्मुञ्चत पुष्पराक्षीम्  
मृदुपयननिधनान्पुष्पिताञ्चूतवक्षान् ।  
अभिमुखमभिधीक्ष्य क्षामदेहोऽपि मार्गं  
मदनशरनिघातेर्मोहमेति प्रधासी ॥ १ ॥

राचरेति । रश्मिर मनाहर वनराजमवमुषणामेव कावयपा तान् पुष्पराक्षीन्  
कुसुमचया सुवतस्त्वयत । मृदुना पवनेन वायुना विरूतान् कम्पतान् कुसुमि  
ताञ्चूतवक्षानामान् अभिमुख समुन्ममभिधीक्ष्यावलोक्य क्षामदेहोऽपि वृषादेहोऽपि

\* This and the following eight verses are generally considered as interpolations which on the face of them they appear to be B prints verses 1, 2, 3, 4, 5, 6 and 8 in the regular text and numbers them as if they were the work of Kalidasa B also prints verses 7 and 9 but they are printed in his notes J admits none of these in his text N prints 15 interpolations after verse 27 of the text all of these verses except 8 G prints them all as additional verses in his appendix and his arrangement coincides with ours except that verse 7, according to him follows verse 9 of the text J 2 prints 1, 2, 3, 4, 5, 6, 7 and 9 in the text after verse 28 and numbers them from 30 to 37

१ B G 'कान्तम्' २ B G 'वृन्तम्' ३ B G  
गुह्यम् ।



प्रचासा पान्य । भाग गव्याया मदनगरनिघातैर्मन्त्रवाणताडनैर्मोह मून्धमेति  
अत्र पुष्पगन्धान् मुञ्चत इति विशेषणयोगं पुष्पितानिनि पुनश्चस्तमपिपदास्वारस्य  
चानो नेय कालिदासकृति ॥ १ ॥

पद्भृतकलगीतैर्हृदिभिः सद्गचासि

स्मितदशनमयूखान् कुन्दपुष्पप्रभाभिः ।

रङ्गकिसलयकान्तिं पल्लवैर्विद्वमाभैः

रंभिमचति वसन्तः कामिनीनामिदानीम् ॥ २ ॥

परभूतेति । वसन्तः कामिनीनां सद्गचासि सुभाषणानि ह्लादिभिर्मनोहरैः  
परवतानां कोन्तिलानां कलगानैर्मधुरगायनैः स्मितस्य हाम्यस्य दशनस्य च मयू  
खान् किरणान् कुन्दपुष्पप्रभाभिः कुन्दकुसुमकान्तिभिः । रङ्गकिसलयस्य कान्तिं  
शोभाम् । विद्वमाभैः प्रवालमृदुशो पद्भैः रङ्गकिसलयस्य भिषवति निरङ्करोति  
मरानयत इत्यर्थः अत्र स्मितदशनयोः शुभ्रत्वेन कुन्दपुष्पैः परिभ्रजो योग्य एव  
दन्तस्य कुन्दपुष्पासारचापः ॥ २ ॥

कनकचर्मलकान्तैराननैः पाण्डुगण्डैः

रंपरिनिहितहारैश्चन्द्रनाट्रैः स्तनाग्रे ।

मदनैर्जनितलासैः सालसैर्दृष्टिपातैः

मुनिप्ररमपि नार्यः कामयन्ते वसन्ते ॥ ३ ॥

कनकेति । पाण्डू पाण्डुरी गण्डौ कपोली येषां तैः । कनकचर्मलमित्रं सु  
वर्णपद्ममिव सन्ति मुन्देराननेर्मुखे । उदार निहिता स्थापिताः । हारा मुक्ता  
माला येषु तैः । चन्दनेन मलयवेनाट्रे स्तनाग्रे कुचाग्रौ । मदनेन कामेन जनितः  
उपादतो लासो मृदु येषां तैः सालसैर्दृष्टिपातैर्दृष्टिप्रभेदैरपलभिताः । सर्वत्रैरथ  
भूतलक्षणे तृतीयम् । नार्यः प्रवृत्ता वसन्ते मुनिवरमपि मदनप्रशान्तानामभिज्ञमपि का  
मयन्त इच्छन्ति । एतदर्थं कामिन्यो मदनव्यतिरिक्तरहितमपि मुनिं प्राश्य-  
माना न्वमदनपीडाः । अथ व्यञ्जयन्त्याति भावः ॥ ३ ॥

मधुसुरभिमुखान्ज लोचने लोलतारे

नयकुरचरूपं केशपाशो मनोजः ।

अतिगुरु कुचयुग्मं श्रोणिविम्बं तथैव

न मचति किमिदानीं योषितां श्रेहि चारु ॥ ४ ॥

१ B G 'मयूखम्' २ N 'उपहमति' ३ B G 'उप  
निहितमुहारे' ४ 'मनजाले' ५ N 'मदननिर्गतिलसैर्दृष्टिपातैर्मुना-  
त्रान्' ६ N 'मदनभरननार्यः कामयन्ति प्रशान्तान्' ७ N 'लो-  
भतामे' ८ N 'गुणनर' ९ N 'मन्मथाय'

सध्विनि । मधुना मयेन सुरभि सुगन्धि सुखाच्चमम् ॥ ७ ॥ मम  
सुगन्धिपुष्पमित्थाद्यादिभिः सामान्य प्रयोग इत्यनेन समाप्त । न चान्न सुरभिदाप  
सामान्य समस्तत्वेन तेन समाप्त इति वाच्यम् । नायमुपमानोपमेययोः सामान्य  
धमः स धर्मश्च सामान्यतमेन । लोले चञ्चले तारे कनीनिरे ययोस्ते लोपने  
नेत्रे । नर्वैर्नृतने पुरचरैः पुरचरुषुष्यैः पूर्णास्तएव मनोज्ञो मनोहरः केशपाशः अनि  
गुण्यतिमहत् सुचयुमस्तनूद्व तौ न महच्छ्रेणिप्रिम्बम् । श्रानामस्मिन्वसन्ते  
योषिताः प्रमदानां किं चारु न भवति ब्रूहि । सर्वमेव चारु भवतानि प्रतुत्तम ॥

आकम्पितानि हृदयानि मनस्विनीनां

चातैः प्रकुलसहकारचृताधिवासैः ।

उत्कृंजितैः परभृतस्य मदाकुलस्य

श्रोत्रप्रियैर्मधुकरस्य च गीतशब्दैः ॥ ५ ॥

आकम्पितानीति । मनस्विनीनां पतिपरायणानां हृदयानि । मनश्चात्मा  
त्वादस्त्ये मन्त्रार्थे “अस्मायामेधास्तजोविनि” रित्यनेन विनि प्रत्ययः । प्रपुनेन  
विकसितेनाग्नेन हृनोऽधिवासः सत्कारो येषां तैर्वानैः पवनैः । “अधिवासो निवासेत्या  
स्तस्कारे धूपनादिभिः” इति मेदिना । मदाकुलस्य मदोत्कृन्स्य परभृतस्योत्कृन्तै  
शब्दैः । श्रोत्रप्रियैः षण्माहादिभिर्मधुकरस्य भ्रमरस्य गतिनादीनामध्वनिभिः क  
म्पितानि विधूतानि । सम्बाधितः परभृतस्येति पाठे श्रोत्रप्रियैरित्यत्र श्रोत्र प्रियै  
रिति पाठः भावदमकस्तथा च मदाकुलस्य परभृतस्य मधुकरस्य च प्रियैर्गीतनादै  
शब्दैः सम्बाधितः पीडितमित्यर्थः ॥ ५ ॥

रम्यं प्रदोषसमय स्फुटचन्द्रमास

पुंस्कोविलस्य विरुत पवनः सुगन्धिः ।

मतालियूथविरुतं निशि मीधुपानं

सर्वं रसायनमिदं कुसुमायुधस्य ॥ ६ ॥

रम्यं इति । स्फुटे व्यक्तश्चन्द्रस्येन्दोर्भासः प्रभा यस्मिन् म । “भास  
पुति प्रभायां म्यादि” इति मेदिना । पुंस्कोविलस्य पिवस्य विरुतं कृत्तं सुगन्धि  
रिष्टगन्धः पवनः । “इष्टगन्धः सुगन्धिः स्या” इत्यमरः । मतालामलीनां र  
मराणां युवस्य गमदस्य विरुतः शब्दः । निशि रात्रौ मीधुपानं पक्वधुरगजमय  
पानम् । “मायुगिधुरगे पक्वे” इति वचनात् इदं सर्वं कुसुमायुधस्य मदनस्य रसायन  
तद्विषयं जरादिदोषहरदोषप्रमोचकं । “रसायनं विषेऽपि रसायनरसायां धाजिदोषधो”  
इति मेदिनी ॥ ६ ॥

छायां जन समंभिदाञ्छति पादपानां

नैस्तं तथेच्छति पुन स्मरणं सुधाशो ।

हेर्म्यं प्रयाति शयितुं सुखशीतलं च

कान्तां च गूढमुपगृह्णति शीतलरसात् ॥ ७ ॥

छायामिति । जनः पादपानां उक्षाणां छायां समंभिदाञ्छति । द्विवेति  
शेषः । तथा नद्वयानं राज्ञो पुनः सुधाशोचन्त्य किरणमिच्छति । गुन्धशीतलं  
सुवर्गं नमस्य सुखकरं शीतलं च हेर्म्यं शयितुं शयनायेत्यर्थः प्रयाति गच्छति ।  
शान्तवान् शान्तः शैत्यमागच्छन्मुपगृह्णति । अनेन कान्तया श्यामावं  
देवते । छत्रं पूर्वसुखम् ॥ ७ ॥

नीलाशोरप्रिरुलिप्ताग्रमधुर्मत्तद्विरेफम्वन

कुन्दापीडयिषुडन्तनिरर प्रांत्फुल्लपद्मानन ।

चूतामोदसुगन्धिमन्दपरन शृगारदीक्षागुर

कल्यान्त मदनप्रियो द्विशतं च पुष्पागमो

मदगलम् ॥ ८ ॥

नीलं । अत्र नलपदपेक्षया रतेति पदमन्तरम् । रत्नाशोदधल  
द्विगुण इति मेघसुदेशस्यपदानुसारं नीलशैत्यं प्रदिध्यभावात् । रत्नाशो-  
केन विकल्पितं मयादिगमधममु । अथेत्यत्र येन च । मदन्याधमनादिव्य-  
यन्तं न मनोरमम् । मनना द्विरेफाना रतेन यस्मिन् च । कुन्दाणां कुन्दपुष्पाणां  
मन्दाः शोभन्त्य विपुला मन्दाः दन्तनिररे । गदसमूहा यस्य च । प्रांत्फु-  
ल्लपद्मानन मत्तम् च । चूतामोदस्यामोदेन गतेन गुणितं सुरभिर्मन्द-  
परमो यन्तम् च । “आमोदो गन्धर्वयो” इति मेदिना । शृगारस्य सुगन्धस्य दामो-  
दस्य च शृगारार्थः । “शृगारं शृङ्गे नञ्चरसे” चेति मेदिना । मदनप्रियो म-  
दनस्य पुष्पागमो पुष्पजननो उपतिथिर्मादना यममो वो पुष्पस्य कल्याण-  
कल्याणपदार्थः । अन्त्ययेति द्विगुणः । मन्तं कल्याणं निगुणं दत्तम् ॥  
आदर्शरसः च उक्तम् ॥ सुरभिर्मन्तमन्तम् मन्तं मन्तं विद्वन्मन्तम् ॥ ८ ॥

मलयपथनविडं कोदिलोलापरम्य

सुरभिमधुनिपेदाह-प्रगन्धप्रगन्धः ।

विप्रिधमधुपयूथैर्गोमाण ममन्ताद्

मयनु तत्र वसन्तं कति पयोऽभिभूयै ॥ ९ ॥

१ G ‘उमविदाञ्छति’ B ‘समधमाञ्छति’ २ B G जनः  
रतेपुनरप्य किरणधनने ३ B G. ‘कान्तां सुगन्धमुपगृह्णति’ शान्त-  
वान् ४ B G ‘हेर्म्यं कति रतेन निगुणं चैव’ ५ N.  
‘हेर्म्यं मय’ ६ B. G. ‘मदगलमुपगृह्णति’ ७ N.  
‘वसन्तं’ ८ N ‘श्रेष्ठं सुगन्धं’

मलयेति । मलयपर्वनेन वामन्नानिलेन विद्धस्ताडितो युक्त इति य  
 वन् "वासन्तो मलयानिल" इति त्रिकाण्डशेष कोशिलालापेन पित्रगानेन रम्यो  
 मनोहर । मुरभिण सुगन्धिनो मधुनो निषेकात्सेधनाह्वय प्राप्तो गन्धस्य सुवा  
 सस्य प्रगन्ध मातय येन स । समन्ताद्विविधैरनेकेर्मधुपाना भ्रमराणा यूयैः समु  
 र्वाक्ष्यमाण अवरोज्यमान वेश्मान इति पाठे आश्रित्यमाण इत्यर्थः । एष वसन्त  
 कालस्तव भूयै कल्याणाय भवतु ॥ ९ ॥

आशार्वचनपूर्वम् उपसहस्रति ।

आम्नी मञ्जुलमञ्जरी घरशर सत्किञ्चुकं यद्धनु  
 र्ध्या यस्यालिकुलं कलङ्करहितं छलं सिताशु  
 सितम् ।

मत्तेभो मलयानिल परभृतो यद्वन्दिनो लोकाजित्  
 सोऽयं त्रो दिनरीतरीतु धितनुर्मद्र वसन्ताश्रितः ॥ १० ॥

इति श्रीनालिकासृतावृतुसहारे वसन्तवर्णनो नाम षष्ठ सर्ग

आम्नीति । यस्य वरशर श्रेष्ठबाण आम्नी आम्नावुद्धता मञ्जुला मनोहरा ममरी ।  
 आम्ननादा श्लेष " इति लभणसूत्रेण तत् उद्धृत इत्यात्ममथ शूत्र यय अतप्य  
 वृद्धात्ते न । तस्य शेषिनाधिरारस्थत्वात् । गगमीचान किञ्च पश्यापुः  
 यद्धनुयस्य धनुयस्य । याय ज्याऽङ्किरु भ्रमरसमूह । यस्य कलङ्करहित सित छत्र  
 छत्रमातपत्र गराशु रद्र । इदमगर्मीचान चन्द्रे कङ्कस्य रिधमात्तरात् । यस्य  
 मत्तेभ उन्मागो मलयानिले । मलयान् प्राप्तो यामन्ता  
 मलयान् । इति त्रिकाण्डशेष । यत्तु मलयान् इत्यस्य मलयपर्वतराम्यर्था  
 वदन स्य र म पेशाज्ञागमलक । मलयपर्वतावुद्धत एव एवम दिग्गपर्वतमु  
 र्त्तरेण अत्रगताऽनेनकाऽनो गद्यस्यामनुभूत इति वचनात् रयद्वयार्थित्य  
 र्थातिवात् । अमलगर्मी मलयान् तद्वदयमर्षाणि भावत गगनाम्यम । यस्य  
 वन्दिन शुभापाटका परशत कोषिणि । गो.य वसन्तान्वता एगमनुद्धता ए  
 र्थित । वसन्तद्वेनो गो यु मात भद्र व याण दिनरीतराशु पुन पुनरतिशयेन पा  
 दशतु । विपुर्देनाभूपातायहद्वि चैत्र व्रथमपुरेयेतरास्य । यत्तु यद्वद्वता  
 भाषायामा भवता तन्तु स्य वदिनेय प्रयोगमामृत्त्य पराह । १ वि १ पविदरण  
 मर्त्ति । १ १ गद्यवर्मादिन छन्द लभणसूत्रात् ॥ १० ॥

नागरशरद्वन ताम्रि निपुण वायव्यस्य मन्त्रिपु

नेवत् कुशत् कर्षाभ्यात् मन्त्रिपुत्रावकर्मश्रितः ।

अथ दोषगणाश्रितो यस्याय अनाद्वयदोषिता

या इत्यस्यो वणिशाय मां मन्त्रिपुत्रावकर्मश्रितः ॥ ११ ॥

सुनिलोत्पलसुन्दर ( १८३७ ) मिते राक्षसवर्गम् ॥

मार्गशीर्षे मितेऽष्टम्यां दैविके पूर्णता गता ॥ २ ॥

इति महत्त्वविश्रीकालिदासरत्नक्रतुसंहारव्याख्यायां गजेन्द्रगड  
करधुनेत्यप्रनिगमान्व्याकरणाद्यनेकप्राप्त्यामंगनश्रीवाल्याचार्यवरणलब्धविद्यो  
पगमेन सदाद्वयगर्भागतो लब्धव्याकरणनिष्पातपदवाक्येन सेतुमाधवा-  
स्वार्येण कृतायां बालबोधिन्यां षष्ठः सर्गः ।

॥ श्रीकृष्णार्पणमस्तु ॥



# NOTES.

## CANTO I. THE SUMMER.

Two questions encounter a reader at the beginning of this poem and they must be first disposed of. The one is about the absence of any मङ्गल, or benedictory verse, with which a poetical composition in Sanskrit generally begins, and the second is about the poet's choice of निदाघ, or the hot season, as the first among the cycle of six seasons that he is going to describe in this poem. The convention of Sanskrit writers to begin their works with some kind of मङ्गल is too well-known to require anything except a mere mention here. A discussion about the desirability and efficacy, or otherwise, of मङ्गल is started at the beginning of his वीरिका by अश्वमेध, where he comes to the conclusion that मङ्गल is quite a necessity for a work. Compare: 'ननु मङ्गलस्य समाप्तिमाधनत्वं नास्ति । मङ्गलं हृत्प्रेक्ष्य कारम्बरीं विविधपरिसमाप्यदर्शनात् । मङ्गलाभावेऽपि विष्णोर्वाक्यैः समाप्तिदर्शनादन्वयवर्तिनोऽव्यभिचारोऽस्ति चेत् । न । कारम्बरीं विष्णोर्वाक्यात्ममात्रमात्रमात्र । विष्णोर्वाक्यैस्तु ग्रन्थाद्वहिरेव मङ्गल इत्यमरौ न व्यभिचारः । ननु मङ्गलस्य फलवत्त्वे किं प्रमाणमिति चेत् । न । शिवाचारानुमित्तुनेरेव प्रमाणत्वात् । 'समाप्तिरामो मङ्गलमात्रचेत्' इति ध्रुवे 'Dipikā Now at the beginning of this poem Kālidasa has no मङ्गल. This fact has been accounted for in more ways than one. Some hold that मङ्गल being of many kinds (आदर्शनमङ्गलस्य वस्तुनिर्देशो वापि सम्मुखः) the poet here has begun his poem with that kind of मङ्गल which consists in indicating the वस्तु, or the principal object for which the poem is written. The object of the present poem is the description of the six seasons in which the Hindu year is divided. When the poet says "Here the hot season has come", he intends to indicate that he is going to describe the six seasons, the description of which forms the object of the poem. This view is open to one or two objections. It is tantamount to saying that whenever there is no मङ्गल at the beginning of a work of poetical art, we are not to say that there is no मङ्गल but we have only to admit that the मङ्गल is of the वस्तुनिर्देश

kind. This is pure and simple truism, inasmuch as whatever comes at the beginning of a work does contain something which the poet wants to say; otherwise he would not have said it. It thus contains something of वस्तु. It is, therefore, no use saying that this वस्तु forms the missing मङ्गल. Further it is impossible to see from the first verse of this poem how it is suggestive of the poet's intention of describing all the six seasons. I doubt whether the supporters of this व्युत्पत्ति theory of मङ्गल in this case would themselves have been able to divine the poet's intention of describing all the seasons in his poem if, before they read the first verse, they never had heard anything of *Rāta-Nāṭaka* and of what it contains.

Another way of accounting for the absence of मङ्गल is to find a sort of मङ्गल in प्रवक्तव्य. This has been suggested by our present commentator (vide the beginning of the poem). He means to say that Kālidāsa was a devotee of the Goddess, Kālī, (this statement can hardly be supported by a careful study of his works, but that is, however, not the question under discussion) and he was therefore conscious of his not having to meet with any difficulties in the way of the completion of his poem. The poet, however, is afraid that his readers would probably not have their path of going to the end of the poem quite so unimpeded and he therefore uses the word शूर्य which gives us the name of a deity and qualifies that word by प्रवक्तव्य which suggests the power of that mighty deity to remove all sorts of obstacles. Thus we get a kind of मङ्गल. With due deference to the commentator, I submit that this view though very ingenious can hardly be said to represent what Kālidāsa did really mean by not having a regular मङ्गल at the beginning. Sanskrit commentators, like Shakespearean critics, are famous for their ingenuity in finding in the lines of their authors all sorts of meanings and references which the author probably never thought of, and I think that the second view is an instance of this ingenuity.

What I think to be probably the truth of the matter is this. Kālidāsa did not care much for this मङ्गल at the beginning of each and every work. He may or may not have believed in its efficacy. But he certainly was conscious

of this traditional convention of Sanskrit writers. He has followed it in his dramas and in one of his epic poems viz *Raghuśataka*. He sets it at naught in the other romance of his viz *Kṛishṇa—Śrībhāṭa*, and in his two lyric works viz *Ughaḍita* and *Ratn—Śataka*. I do not think it necessary to suppose that Kālidāsa was not bold enough to revolt against this traditional convention and thus to try to discover some sort of मङ्गल in his first stanza when he really has no मङ्गल. Ganges is not to be bound by any laid and fast rules of conventionalism. Shakespeare has the merit that unlike many of the rules of classical drama

Still another way of reconciling this abuse of मङ्गल to the time-honoured convention is to suppose that the मङ्गल was either a बुद्धिवाक्य or प्रसङ्गवाक्य. This means that before beginning to write this poem the poet must either have mentally passed his favourite deity to his heart's content and then begun to write down his poem in black and white, or he must have wished for the removal of obstacles in his way in the efficacy of मङ्गल that he has introduced in some other work of his viz either *Raghuśataka* or one of the dramas. With reference to this view I only remark that if questions of this kind are to be solved in ways like this no difficulty would ever arise in the way of a literary critic.

Another point that requires consideration is why should Kālidāsa have chosen विद्यय or the hot season to be the first in his description of the six seasons. It might be remarked that this question is possible even if he had chosen any other season to begin this series. No say we वसन्त or Spring is by all people considered to be the best of the seasons from various points of view. Bhagawan Kṛishṇa has declared in Gītā that from among the seasons he is the one that brings flowers to the trees ( ऋतुना वृषमाणः ). Poets grow exultant in describing this lovely season. It is said to attract the mind of even a sage ( इहानि मूर्खेऽपि मानवी वसन्तः ) it is the companion of cupid in his warfare in the domain of love ( ' वृषमाणदुर्गुणसहस्रवर्गं मयुषसहस्रं वा ' Ku III—10 \* मनेऽर्द्धं मया वृषमाणेति शार्ङ्गं मयु Ku IV—24 ) and in this way it has been described in all sorts of glowing ways.



Moreover, वसन्त possesses the peculiar characteristic of being the first season of the year. We, therefore, expect the poet to describe वसन्त first. Kālidāsa, it appears, has not followed this popular idea of the superiority of the Spring over the other seasons. In spite of the fact that we get some beautiful descriptions of वसन्त in his works his favourite season appears to be निदाघ or summer. It is this season which is described in the प्रस्तावना of Kālidāsa's masterpiece, the *Shakuntala*. There the मन्त्ररथ says to his wife 'अमृतामृतमधिष्ठितं विविदीषताम्'. It is this season which is prominently given the first place when the poet wants to describe the seasons one by one. Thus is the only conjecture that I am able to advance with regard to this choice of Kālidāsa. The commentator says that Kālidāsa has taken ग्रीष्म first because summer is the only season which is fit for all sorts of enjoyments. This may be true, because Kālidāsa actually styles this season as उन्माद्यन्तम्, in the sentence from *Sal* quoted above, which according to him appears to be the special characteristic of this season. Jibānanda in his commentary says 'नृपार्थं शरत्मा ग्रीष्ममेव वक्ष्यति', but he unfortunately does not enlighten us on the point in question viz, what kind of शरत्मा belongs to ग्रीष्म.

अनुसङ्गात्—अनुना सहार, स वषट् संदिग्धं तत्त्वान्तरम्, १७ अनुसङ्गात् विहितं इत शब्दम्— a poem which possesses the collection of seasons for its subject Cf *Pāṇini* अधिष्ठाय इति शब्दः II 3 ७7 सहार—a collection. It is derived from सम्+ह् to collect or gather together Cf 'अनभरतु त्वयिनी रत्नमालामहोमरम् V 10 p 205, said by षष्ठिर् with reference to the timing of the ha of द्रौपदी ग्रीष्मवर्णनम् the description of the hot season or summer. This season like every other extends over a period of two months the months allotted to this being ज्येष्ठ and आषाढ i. e. a period roughly from the middle of May to the middle of July. ग्रीष्म is derived from ग्रस् to swallow and means the season which dries up all kinds of liquids (ग्रस्ते जलान्).

VERSE I The principal sentence is (इ) मये अत्र निदाघशरत्मा उन्माद्यन्—Oh beloved! here comes the time of heat i. e. the summer. निदाघ comes from नि+दाह् to burn and means heat. It also means the hot season or the summer. Cf. 'यानि मया हि रात्रिष्वपि विहितानि गच्छन्ती, मन्त्रं यत्र निदाघसन्निवर्तते सतापना लाङ्गना।' B. I-16. I take the word अत्र in the way above.

shown instead of in the usual poetic way viz. 'This summer has come'. The poet fancies that a lover is addressing the poem to his loved. We are reminded of this fact at the beginning and the end of each canto. The other words in the verse are adjectives qualifying निरवशम् प्रण्डमय—प्रण्डमय यस्मिन् in which the sun is visible or fierce. The sun becomes visible in summer मय comes from म् to move and means one who moves in the sky मगनि गगनाम्. Or we may derive it from म् to project or stir मगनि गगान् क्रमणि one who stirs people to activity सुहृणीवम् द्रुमा—सुहृणाव च द्रुमा यस्मिन् in which the moon is visible or agreeable. In summer the moon is as much beloved as the sun is deplored. The moon at night becomes especially visible on account of the terrible heat of the sun experienced by day सुहृणाव comes from सुहृद् to desire for or to long for, and means something which one ardently desires. The word is formed by the addition of नीव according to Panini 'नन्वन्तानिवा' III I 96 नन् and नीव are added on to roots to form potential participles. It also means enviable Cf पण मन्वाहुर्विह्वलकणाव सुहृणीवयस्मिन् समित् K. ५.१.१३ कश्चित् with regard to सुहृतिर, च द्रुमम् comes from दृद् to give delight चति गङ्गादे मय, always अरुणहस्तवस्मिन्—वर्णिता मयसा वस्मिन्मया, रमणी तना वस्मिन्मया यस्मिन् in which the collections of water (such as those in lakes, ponds, etc.) are spoiled on account of (constant) bathing. People used to bathe in lakes and wells in order to alleviate the heat and on account of this practice being repeated through the whole of the season the water became dirty. It is the common experience of persons in charge of artificial baths that the water in the baths becomes dirty after some days with the result that fresh water has to be taken in मयय comes from मय+यि to collect. The word is formed according to Panini अय III. 1. 56. The termination य (यि) is added to roots ending in ड to form a noun having the same meaning as that of the root (माय) e.g. मय, मय अयय bathing, from म् to bathe with अय मय just passive participle of मय to injure, to hurt as applied to water the word in this special male duty. The reading अययमययस्मिन्मय would probably be better than the one I read in this text though none of the printed editions was like it. Apt in his dictionary has quoted this line

under अवगा where in he accepts the reading अद This reading would be moreover more in conformity with 'ममम अवगा' Sal 13 than the one in the text अवगाद अदमिद्वय—अवगाय ममा वागमद्वय यस्मिन् in which collections of waters are suited to have a bath in It is a well known fact that in the summer vacatur tanks and wells attract a large number of students because it is quite a pleasure to swim in water in that अवगा विनान्तस्य—(1) विनान्तस्य pleasant or delightful at the close of the day i.e. in the evening (2) विनान्तस्य यस्मिन् in which the evening is delightful It is to be noted that the first way of dissolving the compound is preferable for as remarked by the commentator is no reason why the adjective स्य should form the second member of the बहुव्रीहि compound instead of coming at the beginning as we naturally expect The regular बहुव्रीहि compound would be स्यविनान्त—स्य विनान्त यस्मिन् The beauty of this phrase would be appreciated by people who in summer enjoy the beautiful pleasant evenings on the Chaupathy side in Bombay Cf अवगा वागममगावा Sal 13 अवगाय मममय यस्मिन् in which the God of love is perfectly calm or the passion for enjoyment grows less or is quieted It appears that the heat of the season lessens the heat of love and hence the desire for bodily enjoyment is quieted मममय primarily means the God of love hence love or passion for enjoyment The word मममय is made up of मद्-मय मद् is derived from मन् to think and means the power of thinking (मन्=मनन=चिन्ता) मय is derived from मये विनाशन (मयविमय) मया मय=मममय one who destroys the power of discrimination Cf मममय मयमज्जिन्नाम मायय इगदि Dk I Vile 611 on this point and for the verse quoted therein

VERSF 2 (३) शिव शुभा निशा जनस्य मरणा यान्ति—Oh  
 beloved in the hot season night become fit for being  
 enjoyed by the people as people take delight in nights  
 to shun the hot season. Cf शुभो चतुर्णां जन्तानां हविर्भुजां शुचि-  
 र्दिना मयगता समयमा Ku 1 20 रुचिं भिक्षुं वृत्तं पयामवा शुचि-  
 यथाय वनगतियवम्? Raghu. III 3 मयना यन्ति go to the state of  
 being fit to be enjoyed become enjoyable गगाद्वसनदीप्यजय-  
 subjective to निशा नायस्यसत्रं नायगतय पशाद्वनना दीप्यजय यादुता  
 (nights) in which the line of darkness are destroyed or  
 chased away or dispelled by the moon गगाद्व—गगा रद्व यम्

Whose characteristic mark is the hare. The dark spots on the moon are sometimes said to resemble the form of a hare. Hence arise for the moon such names as शशाङ्क, शशधर, शशरश्मि, शशशङ्कर etc. These spots are farther taken for a number of other things than the hare. The following verses give some of these poetical fancies.

‘अथ केचि शशरश्मिं जगन्निधं यदु परे मेविरे । मायुं कनिविधं मज्जमहिरे भुञ्जामहेत्युच्यते ॥ इन्द्रो दहन्निन्दुनीदृशं तदवामे वरिहृदयेन । नमर्षं निदिशं वीरमन्त्रं समं कृनिधमन्त्रमहे ॥’ Also ‘जो जेवरी उपरनी खुर लाग्याहे । सो बन्दुमनिजगत्तरि काग लाहे । (सुधाधरविह्वल मज्जमर्षमन्त्रवैराग्यान्) and while describing the house of नर, सन destroyed or removed. नीरम् (n) darkness गरज plural of गरज् (f) a streak or line. The days being very hot people enjoy themselves on moonlit nights which thus become their मन्त्र, कविर् विचित्रं जगद्वन्दनंन्द्रि (सम्पत्ता यानि) - in some places the wonderful summer-house (becomes enjoyable) जगद्वन्दनान्द्रिम्-जगद्वन्दनं मन्त्रिम् - a house fitted with an artificial water-fountain which scatters sprays of water all round. Such a house being especially cool becomes naturally the resort of people in summer. मणिधराण - मणीनां प्रसूता different kinds of precious jewels, such as the चन्द्ररत्न, which is believed to give out water when touched by the rays of the moon सग्न-यमेन महि-तम् तमेव charged with water, wet, cool. चन्दनम् sandal powder, or an unctuous preparation thereof which possesses a beautiful scent. Different jewels and cool sandal powder are desired by people in this season because of their coolness and perfume.

VERSE 3 Construe शची विश्विणि रामिन् . हृदयेन . यदु . मन्त्रिणी (च) अनुभवति Lovers enjoy (lit experience) at night in summer the top floor of mansions, wine and music of excellent lutes. It appears that in this season lovers used to have a carouse on the moonlit top-floors of mansions together with their beloveds who probably sang to the accompaniment of a lute. In spite of the insinuations so emphatically made in modern days about our people at ancient times being free from this vice of drinking, literature shows that wine was a regular factor in the youthful enjoyments of men and women. Erotic poetry teems with references to drinking bouts in which women also took part. The notorious drunkard god was वरुण. From among the

numerous references to carousals Cf. 'मत्वायेण वृत्तं दाम्य हृदि-  
नान्मनसं मननं वा दाम्यं नम्रवसानं ननु मर्त्यं यथाभवान्द्रविणः ॥' V. VI-27  
where उन्मत्त=intoxicated with wine 'पुण्यं नम्रिगम्यादमदपाटिगम्युनी  
मर्त्यं वदन्ति उदयतिवत्ते हृदौ । Si II-16, description of Balarāma:  
'सं दृष्ट्वा कालभन मयुजदधीवा विचयि म' मन्तुनी । क न मन्तुमीनि विधवा वाग  
दन्त मया ॥ *Amara* 35 Also Kir IX-42, 73 Pri C II-1,  
III-21 मृदमिव highly scented or made fragrant This is done  
by sprinkling fragrant water over the surface कर्मिणं part,  
pass part from वास (वासवनिर्ज) to perfume, to scent Cf. 'कर्मिणि  
मन्तुनी दर्मिणं मृदमिवा वासिनि मदनं सर्वं सुखेण कृतं यथा ॥  
हर्म्यं नम्र' the terrace of a mansion Cf. 'नम्र हर्म्यं नम्र न वि वसनवधस्य  
न मया दिकम्. 31b, III-80, मन्तुनी-हर्म्यनिर्ज-मन्तुनी हर्म्यं that which  
attracts the mind fascinating, charming मृदमिव and मन्तुनी  
are adjectives to हर्म्यं नम्र, विवाहमन्तुनी-मृदमिवनिर्ज (only to मयु)  
wine, विवाहं मृदमि, नम्रं इदम् ३ निरूपितम् made to shake or  
move on account of the breath of beloveds The lover, was  
drinking wine with his late from one cup. The breath-  
of the lady produced gentle ripples in the drink in the cup  
which, therefore, is said to have been ren-  
dered tremulous A chivalrous lover either drinks  
in one cup together with his beloved so that the  
reflection of the lady is seen in the cup, or he drinks  
what remains after she has had her draught Cf. *Me* 1-49,  
'नदीतटनम्र-मृदमिव मयु प्रमदप्रियाणादभ्यधिरे नवावनम्र-पर्वतमावम  
नि ।' *Uttara*, II. IV 1, निरूपितम् विवाहं कर्मिणं rendered very  
tremulous कर्मिणं part part of the causal of कर्म to shake or  
trouble मृदमिवनिर्ज-मृदमिवनिर्ज हर्म्यं the music of excellent lute  
i. e. singing having the accompaniment of lute कर्मिणं (f)  
means a lute or the win of a lute. Cf. 'मन्तुनीर्ज-मन्तुनी  
मन्तुनी कर्मिणं कर्मिणं कर्मिणं कर्मिणं कर्मिणं कर्मिणं कर्मिणं  
Mogha II 23.  
The particle मन्तुनी does not add much to the beauty of the ex-  
pression. It appears to have been introduced for the sake  
of metre. Kalidasa resorts to such expedients in this poem  
more than once as we shall point out as we go on. It is to be  
noted that the poet was not the same master of his metre  
in this his most juvenile work as he was when he became  
more mature in his mind and art मन्तुनी-हर्म्यं which  
is lute or excites passion or love. Instrumental music is  
said to excite the passion of love Cf. 'मन्तुनी-हर्म्यं  
हर्म्यं कृतं । उन्मत्तं हर्म्यं कृतं हर्म्यं मन्तुनी-हर्म्यं  
हर्म्यं कृतं । हर्म्यं कृतं हर्म्यं कृतं हर्म्यं कृतं हर्म्यं कृतं ।  
हर्म्यं कृतं हर्म्यं कृतं हर्म्यं कृतं हर्म्यं कृतं हर्म्यं कृतं ।' *Me* III-5.



feet of women possessing large and beautiful buttocks. नितम्बिनी-अतिशयित. नितम्बो यस्याः a woman with large and handsome buttocks समन्वयम्-मन्मथेन सहितम् full of love. नितान्तलाक्षारसरागरञ्जितैः. (adj to चरणे) -नितान्त यथा स्यात्तथा लाक्षारसस्य रागेण रञ्जिते. deeply tinged with the colour of the lac-dye. राग means either colour or redness. लाक्षारम् (the juice of the lac, a kind of red dye) appears to have been a favourite paint with ladies in ancient days for the decoration of their bodies, especially used for the soles of the feet and lips. It is said to be obtained from the cochineal insect and from the resin of a particular tree Cf 'निष्ठपुनःकरणोपयोगस्तुलभो लाक्षारसः केन चित्' *S'ah IV-4*. 'दिव्यस्त्रीणां मचरणलाक्षाररागा' *K'ir V-23*. सङ्घृष्ट-वृद्धिं सहितं wearing the anklets This, as I have remarked before, is a favourite compound with Kālidāsa. पदं पदं at every step (as they walked) हनन्त्यादुकारिभिः imitating the creaking of the swans (हमना हनं, नत् अनुकुर्वन्तीति ते). The anklets which the women wore round their feet produced as they walked along, a sound which resembled the warbling of swans Cf K 'तेन कृतमगन्धेन मधुकरिवाह्वयमाणा नीतुकतरलाभ्यधिकतरापजानमणिद्वयशङ्कागदृष्टसु रत्नहाराणि कतिपित्तपत्राणि गन्धा.

VERSE 6 पयोधरा नितम्बदंशा च कम्प मन मोत्सुक न प्रकुर्वते whose mind do the breasts and the buttocks not make anxious or eager? The poet means to say that whoever looks at the breasts and buttocks of ladies becomes love-sick. पयोधरा- (धरति इति धरः पयसो धर पयोधर) breasts Cf for the different meanings of the word, 'पयोधर कोषको नाकिंते स्तनेऽपि च। कशेरुमपयो. शुनि' मेदिनी. नितम्बदंशा-नितम्बादो दंशाः the latter member of the compound has no special meaning. दंश is often used after words like कपोल, मन्द, रम्य, नितम्ब etc without any meaning सोत्सुकम्-Now उत्सुक (adj) means anxious, eager. Cf. 'नित्यं प्रसितामस्ताविद्यायोयुक्त उत्सुक' अमर. But how can we have सोत्सुकम्? Apte in his dictionary gives under उत्सुक a noun such as उत्सुक meaning a longing for, anxious desire, and quotes this same line. Whether Apte has any independent authority to take उत्सुक as a noun and assign it the meaning he has assigned or whether he is led to think that उत्सुक must have been a noun on account of Kālidāsa's use of such a word as मोत्सुकम्, I do not know. But I must admit that the word उत्सुक as a noun does not sound well to me. When उत्सुक is merely an adjective

we can account for the form मातुर्मुह by taking उतुह to have been used in what is known as मातृपानविद्वत्, or in the sense of उतुह, or the quality that is denoted by the adjective (उत्सक=उत्सक-वन सहिष्) उत्सक is grammatically explained as (1) उतु उद्योग मवति (दू प्रसवेक्षयो) मवति पुत्रं जगित (2) उत उद्योग मवति (दू प्रण) चन्दनदुर्गावना (यत्तु पदायन) चन्दनद वदन चविता hasm and with the ointment of sandal वदु primarily means mul the mul of sandal means the ointment prepared from sandal The reading चन्दनदुर्गावना is not good because the quality of coolness (हृदिन्) cannot be perceived except by a close embrace. The verse describes the breasts and hips of ladies as they appear to the eye of men who are consequently inspired with love हृदिन् cannot be perceived by the eye while चविन् can Therefore the reading हृदिन् is to be rejected नृपयोगविनहाशख (यत्तु पदायन) - This in itself contains two adjectives of पदायन 1/ नृपयोग and अविनहाशख - नृपार इव गीत white as snow The breasts being besmeared with sandal-ointment appeared white - अविन हाश देवरा यत्तु on which were placed excellent necklaces of pearls हाशु शखरा हाशेखग - the word शखरा coming at the end of a compound denotes the best or the most distinguished of the class of things which are denoted by the word to which it is attached The word नृपयोग can also be taken as an alliteration Thus will then make the pearl necklaces white as snow So let the compound be नृपयोगाग्र अविनहाश नृपार विना, विना हाश खग यत्तु But this is not a good way of taking the compound The reading नृपयोगविनहाशख does not tell us any meaning for some meaning that we can have from it will come सहस्रमवरा - सप्त मखरा हस्रमखरा तादि सहित having golden garlands around them This is much to be desired and is an instance of the poet's favourite मद्यति हृदिन् हि सम्पन्न चन्दनमे खरा is another reading which is fully good or perhaps better This gives us the idea of the buttocks having the golden ornaments the golden jewels like the jewels of a lady which produce a glowing colour as she walks along would have the power to attract the mind of a youth It will be noted that द्रुम प्रसवे has no special purpose to say or does it all amounting to the sense It is put in simply for the sake of metre Instances like this where haḍisa appears to





that Love is awakened like a king who is made to awake in the morning by the voices of birds and sounds of music. The real उद्बोध according to the way adopted above lies in प्रबोधने इति i.e. love is as it were, being made to awake. The phenomenon of love arising in the heart of men by the things described in the first three lines is poetically fancied to be the awakening of love. There is also another way of construing the sentence मम्य सुप्त इव प्रबोध्यत Love is made to awake like a person who is asleep. This does not appear to be a happy construction. According to this way the three things described in the first three lines which are quite appropriate as far as the awakening of love is concerned do not construe properly when we have to wake up a man who is asleep. I do not understand how a man who is asleep can be made to awake by महामहानमण्डराण्यनि, as he can by music, for example played outside his room as they used to do in former days when they wanted to wake up a king. It will not do to say that the resemblance lies only in the quality of सप्ता and that the means used for the awakening of love are proper to love only in that not to be construed with मन्त्र because there is no charm in only having a plain restricted simile मन्त्र इव. Besides according to the second interpretation the adjective मम्य has to be understood as a noun i.e. in the sense of a man who is asleep or a word like वृद्ध has to be supplied. This is a weak point in itself. Hence I prefer to take the line in the first way taken above. प्रबोध्यत (passive of the causal of प्र+बुध्) is made to awake the things described in the three preceding lines being the means of awakening it. The reading विषादो is equally good and is explained exactly in the same way as above. We have adopted प्रबोध्यत because we think that प्र+बुध् is used more often than प्र+बुध् in the sense of getting up from sleep though the latter is not uncommon. Cf. महाभारत मयवतः प्रबुद्धः १.१.१११. प्रबोधयत्यर्थं स्वमन्त्र १.१.१११. प्रबुद्ध इव मन्त्र १.१.१११. विचक्षितस्य पतिरा यवानी १.१.१११-११२. वृद्धिर्दिवसः सप्तमः दिवा यरी य. बुद्धिर्दिवसः १.१.११२. The reading प्रबोध्यत is also good. It is passive of प्र+बुध् and in sense is awakened. With this reading the things described in the first three lines would be the

subjects that awaken love सचन्द्रनाम्बजनाद्रमार्जितं—चन्द्रनयनं सद्यः  
चन्द्रनाम्बु हन महिन सचन्द्रनाम्बु, नय यजन च यजन, नम्यात् इदं येषा न  
सचन्द्र द्वा ते च अनित्याश्च नै—with breezes arising from the fan  
charged with water mixed with sandal powder व्यजन = fan  
(वीज्यन् यनेन) जनित breeze (अनिति यनन अनुप्राणन) मुग्धमयिस्मनमण्डलापणे,  
हारयादृशि महिनानि महाम्बनीनि, नानि स्नमण्डलानि च महाम्बनीस्नमण्डलानि,  
नेषा अपणे with embraces [ lit offers ] of round breasts wear-  
ing slender necklaces of pearl हारयाश्चि—the word यश्चि is  
generally found at the end of a compound after -words  
meaning = body, and gives the look the meaning of  
slender thin or slim (cf 'न गच्छ सधुमनी मन्त्राहयश्चि Ku  
V 85 Some such meaning must also be understood in  
the present case So हारयाश्चि-नय यश्चि इत्यन्वयः a necklace  
that is slender, not unshapely or unmanly स्नमण्डलानि—the  
word मण्डल is used here in the same sense that चन्द्र is used  
in दिनमयिस्मि of verse 4 supra ) स्नाना मण्डलानि the orbs of  
breasts अपणे—from अप् with offers : & embraces I pa a-  
phrases it as 'अपणे शान्तोत्सिप्रधानैरिष्य हारद्वीराशक्ति गीतनिर्धने—  
वद्वक्या कारुण्य, नाभि महिन यद् गीत नैव निर्वन, or वद्वक्या महिन यद्  
कारुण्युन गीत नैव निर्वन with the sounds of singing accompanied  
by the low sweet notes of a lute वद्वी=A lute कारुण्य—ही  
(f) a low, sweet tone 'शान्ती तु क्ते मय्य मर Cf अनवद्वमण्डलानी  
विनिमित्तं Uttara R III

VERSE 9 निरदुःस्वप्न—म white in moonlight The man-  
sions were white because they were having a bath in the  
refulgent moon light निगम at night उमर (नन्द) यादृशित मय-  
प्रसन्नानि (मय यम स्यात् नय प्रसन्नानि) मयानि निरदुःस्वप्न विर विरोक्य  
(the moon) becoming eager or love sick looked (lit having  
looked) without any impediment for a long time at the  
faces of women which (f) were sleeping quite at ease  
The adjective मयप्रसन्नानि as applied to faces does not sound  
well the *poet* were sleeping at ease and not then *poet*  
निरदुःस्वप्न—निगम वज्रणा युमिन् रमणी यथा गान्धारा in a way which  
had no restraint The women were enjoying a sound and  
pleasant sleep and hence the moon could look at their faces  
for a long time without any restraint Were the ladies to  
know that their faces were observed by the love-sick moon  
they would have got abashed and not allowed him to do  
so The adjective मुग्धमयिस्मि gives the reason why the moon  
was allowed to look at the faces without any

gives the reason why the moon looked at the faces of the ladies for a long time. The moon became very eager or love sick and hence he could not but direct his eyes towards the beautiful faces of the ladies that had inspired him with the love language चन्द्रया निशाग्रसं त्रिव शरणं यानि—The moon turns pale in the morning as if through shame. The phenomenon of the moon becoming pale in the morning is perfectly fancied to be due to the sense of shame felt by the moon. Why the moon if it blushed can be accounted for in two ways. The moon it appears realised in the morning that he had done an improper thing in looking for a long time at the faces of the wives of others and becoming love sick about them. This brought on a sense of shame with the result that he became pale. We can also say that the moon got abashed when he saw the निरुद्धमुख of the ladies and knowing himself to be मरुद्भ he felt abashed. This scarcely agrees with his उन्मुख which generally means the longing of a love sick lover निशाग्र at the end of the night. In the morning निशा 'night comes from (शा तदुद्धरणे to lessen) and मरुद्भ निरा इवति तदुद्धरानि व्यापारान्. Cf निशा निर्वादिनी रात्रिस्त्रियामासण्डा क्षया" इमं क्षय destruction or end from ति क्षय. The verb दूत प्रदूतम् for निर्वन्धनम् is not good प्रदूतम् yields no good sense and दूतम् is superfluous in view of the fact that we already have इव in the last line to show us the उन्मा contained in the verse. The moon is sometimes described as playing the part of a stealthy lover Cf ह रात्रिषु त्वमसि रात्रिरुन्मा भाषा एव निशाग्र इति मन्त्रि दुर्विनीतम् । जाह्नवाणामम वासराग्रं प्रविशन् आर्णातः सृजति किं कुन्धम न ५ । १ ।

VII SL. 10 मही प्रवादिभिर्द्रष्टुमात्रं न शक्यन् the earth can not even so much as be seen by travellers. Travellers had no chance to look at the hateful earth and sympathise with her probably because their own heart was already burnt by the fire of the separation from their beloveds. Sanskrit poets are very fond of describing travellers as hopelessly suffering from the pangs of separation when they go on touring leaving their wives at home. मही comes from मह इन्द्रायाम मयन इह सामही मयवाता—महत्वा—मही-अमरप्रसंगी वाचस्पति ने उद्भूत शृङ्गारवर्त यम्भा मा-प्रसङ्गवर्तनम् a column of smoke thrown or tossed up by the unbearable wind. The phenomenon of a veil of dust of wind throwing up a column of

dust is too common to require any further explanation उद्धत (from उद् + कृ to send up) is thrown up *समस्त* a circular mass of dust प्रचलन्मानं विना-प्रचलन्मानं सन्, सन् सन्, नन नादिना- (the earth) heated by the heat of the first small sun. It is not good to take the adjective प्रचलन् as a qualification of जल as is done by G. because in the very first verse of this poem we have been told that सन् in this sense is प्रचलन् नादिना part pass part of the causal of सन् to heat विना-मानम्-मिना विनोय सन् सन् नन इत्यादि मानमानि यथा न-सन् १० प्रमाणम्—Whose mind are burnt by the fire in the form of the aspiration of then below is

VERSE 11 सन् विनाज्जनमक्षिभ नय निरन्ध्र नयमिनि वान्ते प्रभाविता—the deer looking at the sky resembling scattered collyrium running another forest thinking the sky to be water. What happened was this. The deer were extremely heated by the terrible heat and got very thirsty. They looked at the sky and saw that it was dark like water because the sky looked like scattered collyrium being overcast with clouds. They therefore ran to another forest where the sky appeared to touch the ground at the horizon and where they expected to find water. I do not think that this verse describes the phenomenon of the mirage (मग्नता or मग्नप्रकाश), as a careless reader is likely to suppose on account of the description of the running of the deer after the water which was the creation of their brains. Because we have been told definitely that the sky looked like scattered collyrium and hence it was mistaken for water. This is possible because water in some places appears dark. We know from experience that the mirage does not present a dark appearance विनाज्जनमक्षिभ नय—मिदं च नत् उद्धतनय नन मदिमम् the sky resembling collyrium that is scattered. In order that the sky may present an appearance resembling scattered collyrium we have to suppose that the sky was overcast by clouds. The poet has used this same simile in two places more in this poem (II 2 III 5) a comparison with which also leads us to the same conclusion. How the sky came to be overcast by clouds in this hot season we cannot definitely say. But we know that even in the hot season the sky sometimes becomes full of clouds and if no rain follows this phenomenon the heat



were accompanied by a smile. The crooked glance of a lady is sufficiently powerful in itself but when it gets the smile for its help into its power knows no bounds *सद्यु* (adv.) quickly 'अथ मीयन् नमिन् दय विप्रम् द्रुम् । मुखं चरते सुगं मदिदमिन्मद्यु च ॥' *सम* - अनङ्गमर्षयन् kindling of love. Cupid, or the God of love, is known as अनङ्ग the bodiless one, because he was burnt to ashes by Siva with the fire of his third eye on the forehead when Cupid tried to swerve his mind from its equanimity and inspire it with love for Pārvatī in order that a child may be born of Siva and Pārvatī which was to deliver the gods from the demon, Taraka. This story is given in Kālidāsa's Kuśa especially 'मोदं प्रभा महः महानि यवद्विन्दे महः चरति । कदम्बं वलिर्भवेन रज्ज्वा समानमेव महं चरत् ॥' III 72. मदिदमं विप्रमेव मदिन् adj. to वीरिन्. (the glances) which were accompanied by amorous movements. विप्रम् is thus defined 'कतरं विप्रं च कुसुमावलीनादिवासा नद्वर्जं च महमेव विप्रद्वन्द्वम् । आम्बिजं जलद्वन्द्वं दयनं मयीर्भित्तिकाण्यद्विन्दयतेन च विप्रम् स्यात् ॥' यथा प्रभा शशिचाकध्वजा like evening possessing the beautiful ornament in the form of the moon. Construct यथा प्रभा अनङ्गमर्षयन् कृतेन नञ् विनामन् च अनङ्गमर्षयन् कृतेन. शशिचाकध्वजा is to be constructed with both विनामन् and प्रभा and the compound is to be dissolved in two ways accordingly: शशी इव चाकशि ध्वजानि यमां च विनामन् च - Coquettish women wearing ornaments as beautiful as the moon शशी इव चाकध्वजं येषां च प्रभा - evenings possessing the moon for their excellent ornament प्रभा (from इव) evening प्राप्तांशोऽंशवा or प्राग्व्यांशो वाग्मिन्. Here a question arises as to how are विनामन् (f.) compared to प्रभा (m.) in short how is it that a feminine *रमैव* has a masculine *रमन्*? The technical fault that arises in cases like these where *रमान* and *रमैव* are of different genders is known as *अप्रशङ्गमन्* or violation of uniformity e.g. 'विनामन्मये च्युतेऽपि कामे विदमन्-अमन् ॥' Here the common property is *च्युत* and the word *च्युत* properly goes with *रमैव*. When we take it with *रमान* we have to change the gender of *च्युत* and say यथा विनामन् च्युत नञ् च्युतेऽपि. Here *अप्रशङ्गमन्* properly occurs. But in those cases where, in spite of the difference of gender between *रमान* and *रमैव*, the word showing the common property does not undergo any change e.g. 'अमरा इव कामः दया', or the word showing the common property is a verb which can, without any change, be construed both with *रमान* and *रमैव*.

e.g. 'स्त्रीति शब्दो विषयः', no such fault arises. In the present case the common property on which उपमा is based is 'अनङ्ग-सन्दीपन कृत्' which requires no change when we connect it with उपमान and उपमेय. The alternative प्रक्षिप्तकृत्तया of course goes both with उपमान and उपमेय without any change. So the fault मध्यमकृत्य does not arise here and the simile is perfectly correct. The discussion occurs in Kavya Prakāśha N 56 which the anonymous student is recommended to read.

VERSE 15. This and the following few verses describe the effect of the terrible heat on the lower animals. The heat makes them forget their natural animosity and go to a common place where they do not think of killing each other. Such pairs as the serpent and the pea cock, the lion and the elephant and the serpent and the frog which are known for their natural antipathy towards each other are described as forgetting their nature through the effects of heat. There appears to be some confusion in the arrangement of the verses here. Symmetry requires the verses to come in the following order 13 and 16, 14 and 17, 18 and 20, because each of these three groups of two would then refer to a pair of mutually antagonistic animals referred to above. This becomes clear when one reads the verses themselves कर्णी मयूखस्य तत्र निर्विद्वन्ति—The serpent sits under the shade of the pea cock. The pea cock and the serpent are in war as natural enemies कर्णी—(कर्णा अख्य कर्णानि) = serpent कर्ण-मा the expanded hood of a cobra or a serpent तत्र primarily means the lower part the part underneath the bottom of व्यापारिणि वननिगमन्त्ये वन समस्यन्दन S D p 14. Hence it comes to mean the ground under an object or the shelter afforded by that object, here the word means shelter तत्र मयूखस्य मयूखं विनष्टं—being with कर्णी—extremely heated by the rays of the sun Cf line 15 verse 1 above मयूखस्य अख्य Cf विष्णु स्मृत्युक्तोऽन्तर्निबुद्धिपुष्पय । मयूखस्य मयूखि स्त्री इत्ययमिति सिद्धम् ॥ असौ पवि तपतीर्द्धि विजयमानः being burnt or scorched on the way by the heated dust. How the heated dust in this season burns the foot of a person when he has to walk bare footed along the streets of such a 'dust rich' city as Poona can only be understood by those who possess that painful experience. All this line goes to in the term व्यापारिणि—with his face turned downwards (मात्रं मातृ दाय) अकारण is also a good



reaching and means with its head bent down निहन्ति निम्ना गति  
 गत which was moving in a crooked fashion 'This is the  
 natural motion of the serpent मृ समन् breathing or panting  
 on and on. Cf 'बुद्ध पुन पुन दशदशममहम् समा । अम' The  
 serpent was breathing repeatedly on account of the heat.  
 This expression is again applied to the lion in the next  
 verse

separable from it. The उपनिषत् or the coming of प्र at the beginning of the compound is to be accounted for by putting this word in what is known as the आहितान्वादि सङ्गतिगण. This is a list of words in which the latter member of the compound optionally comes in first and the list being not complete only a few specimens being given one can add more words to it if one likes. This rule however is applicable to बहुव्रीहि compounds only but we have to stretch it to नन्दन compounds also. Kabdara has used a similar expression in his *Salvut de* let IV p 119 'प्रप्र मम अमहस्या दुप्यभाजनम्' on which गणनयट्ट marks 'आप्र सुवासो हस्तभ्रति समाना धिरण विज्ञानसमास इत्येवमविसम्भ-उत्पत्तयः। उक्तं वासन-हस्ताप्राप्तो नवा न्यायिनाम्नमन्यायाद् इति । नय इत्यस्मिन् इति अय्यण्ड ण्य इत्या हस्ताप्रवारक इत्याह । अपर तु हस्तस्याप्राप्ति-यव विदुषाप्रशस्यस्याहितान्वादिप्राप्तो न्यायिनामाह । This reasoning is also applicable to प्रत्सर 109 f 118 119 f 120. Also cf 'आप्रम्य मकुटितहृन्नी समपथनी स्पन्धिमम्यानि शब्द' An-1-2 where मर्द्दिनाथ comments as अप्रभासो हस्तभ्रति समाना धिरणसमास (and Ker V 9) and मर्द्दिनाथ's comment on it. All this leads us to believe that (1) above is preferable.

by the rays of the sun. They drank a few drops of water that they could get, but this only served to heighten their thirst and made them long for water the more. Being no longer master of themselves through thirst and heat, they lost all fear of the lion.

**VERSE 16** कडादिन मदीपरनिन भोगिन न दानि—The peacocks do not kill the serpent that is lying near (them).  
कडादिन—कडादि विद्युत वपा ने—कडादि the plumage of a peacock)  
peacocks भोगिनम् a serpent (मान=the) expanded hood of a snake विद्युत यन्त्र नम्), मदीपरनिनम्—मदीय बर्त्तिन अमी नम मविनु हुनगिराये  
भोगिभिः कडादिपरीचरम् —(going with कडादिन ) whose bodies and minds were wearied by the rays of the sun, which (rays) were almost like fires that were being sacrificed to मविनु one who directs people to activity, the stimulator, the sun (सुवर्णि अमी) In the Rig-Veda there are five solar deities which represent various aspects of the activity of the sun. मविनु is one of them and he represents the sun's quickening activity To this deity is addressed the famous stanza in Gayatri metre which every Brahmin repeats, or is expected to repeat morning and evening at the time of his मेधब्रह्म हुनगिरायै—हुनग्राम अमवध, उवदना हुनग्राम हुनगिरायै—Fires in which offerings of ghee etc are being poured become very fierce The rays of the sun were almost like such fires The terminations कय इन्द्र and इगीय are added on to work in the sense of 'almost equal to' a little less than e.g. ईन्दुरी विद्वांस विद्वान्, विद्वान्य, विद्वद्विष Of Paṇini's भाष्य ईश्वरमन्त्रं कदाचिदप्यस्तीति . इन्द्रोऽग्निश्चयम्—इन्द्रोऽग्निश्चयमिति चतसि पञ्चाशत् । १।५।० कदाचित् । इन्द्र from इन्द्र-इन्द्रनि-tired कदाचिदप्यु निर्विकल्पकम् qualifying भक्तिम्—who had entered its mouth i.e. had in the circles of their feathers निर्दिष्टं (cannot) to enter एतन्न दत्त In verse 17 we are told that the serpent fearlessly sits under the shelter of the peacock In this verse we see that though the serpent has grown antlerous enough to run its head into the very plumage of the peacock the peacock has no mind to eat it up Such is the effect of heat.





वि+पृ to di) दूत-सम्-भितान्न न सासाध भित्तारमा, दूता भित्तारमा  
 यमान्—from which the terrified snakes birds have flown  
 away सम्प्रेषितवसान (adj) to गत )-पश्यन्ती उपादनाय महने-  
 gathered together for fighting with one another.

VERSE 20 This verse really ought to have followed  
 verse 19 which tells us that the frog leaps out from the  
 lake and goes under the shelter of the hood of a serpent;  
 for here we are told that the serpent has no power to  
 kill the frogs which are his natural food वृषाङ्ग कर्णी  
 मण्डक न हन्ति-The serpent oppressed by thirst does not  
 kill the multitude of frogs मण्डक a frog (मण्डपनि जल  
 शयम्) कर्णे मण्डकवशात् मण्डकद्वारा स्मरं विप्रभाद्रिजगितेमणिप्रम  
 र्दे प्रभा, नान उद्विजा गिमेमण प्रभा यम्-the lustre of whose head—  
 jewel was ablaze (made its appearance) on account of the  
 the lustre of the sun The serpent is said to possess a  
 valuable jewel on his head this jewel shone forth re-  
 splendent on account of the rays of the sun falling on it  
 Probably the jewel belonged to the मयरात्मवर्णि class which  
 emits flames when touched by the rays of the sun  
 विमोक्षजिह्वाहयविहमहन-विमोक्ष यन् जिह्वाहय नन उद्वि माहन देन-  
 (adj to कर्णी) who has licked up or swallowed the wind  
 with the couple of his tremulous tongues गीद from वि to  
 lick The serpent is said to feed on wind Of हिमाद्रयमय-  
 नलम्भमशन धावा मरु रत्विन-व्यालानाम् Bh III 97 The serpent  
 also possesses a pair of tongues How he came to possess  
 two tongues is explained as follows The sage कश्यप had  
 two wives विना the mother of गरुड and अह- and रुद्र the  
 mother of all the नागा or serpents A dispute arose  
 between विना and रुद्र about the colour of the horse उद्वि भवम  
 in which विना was defeated and became a slave of रुद्र गरुड  
 in order to purchase the freedom of his mother brought down  
 to earth from heaven a pitcher of अमृत and gave it over to रुद्र  
 and her sons who placed it on a collection of मय grass In the  
 meanwhile managed in his usual cunning fashion, to  
 poison the pitcher lest serpents would be immortal by tast-  
 ing the celestial beverage The serpents were greatly  
 disappointed at the mortal nature of the appearance of the pitcher  
 and began to lick the मय grass with a vain hope that a  
 few drops had fallen on them This resulted in

their tongues being cut in twain and from that time serpents have a pair of tongues. विहसिमुखोऽयमासिन्—विहसि मुखनिम्नं गतिम्—(अ) to कर्ण) tormented by the heat of the sun, the fire and poison. The fire probably was the दहनद (वग्दा) or the forest-conflagration or the fire emitted by the head-jewel of the serpent. The poison was the poison of the serpent in its fangs. On account of heat its own poison began to torment the serpent.

VERSE 21 नृपाकुलं जट गन्धमागं मरिचिकुलं लट्टिमज्जगम् नि हृतम्—  
A herd of female-buffaloes, oppressed with thirst and searching for water has issued forth from a mountain-cave. गन्धमागम् present part. from गन्ध to search for (गन्धने-गन्धपयनि) qualifying मरिचिकुलम् and having जटम् for its object हृतम् a herd or collection. गुह्यम् a cave or cavern CLकीर्णदोर्ग-रत्ना विवेक Raghv II 26 निवृत्तम् used in an active sense. मरिचिकुलं गुह्यं-मरिचिकुलम्—मरिचिकुलं लट्टिमज्जगम्, तथा लाङ्गानि वक्त्रस्युपानि यस्य (going with मरिचिकुलम्) the cavity—(गुह्यं) of the mouth of which (herd) were covered with saliva and foam. विनिमृता-लट्टिमज्जगम्—विनिमृता जा (गन्धमागम्) लट्टिमज्जगम्—विनिमृता-लट्टिमज्जगम्—the tongues of which (herd) had come out of their mouth—the tongues that were red on all sides. This is a very vivid description of wild buffaloes going in search of water. As they ran about here and there their tongues came out of their mouths which were full of saliva and foam उन्मुक्तम्—उन्मुक्तम् मुखानि यस्य the faces of which (herd) were turned upwards. In solving these compounds I have used the plural of such word as मुखानि etc. because a number of buffaloes are spoken of though the compound as such qualifies a noun (हृतम्) which is singular and which expresses a collection.





the sun with the result that it is liable to overheating and becoming fatigued & repairing to the earth or on a mountain bower or a place of shelter overgrown with shrubs and creepers. The monk becomes fatigued with heat and begins to repair to a place of shelter. The bird flies about in all directions in search of (hot) water & a piece of ox (dung). The collection of water from a well is a fabulous animal performance. It is stronger than the lion. It is not crooked straight forward. The properties of the serpent are clear. It may either be as that the serpent walks in a straight and brief way like a mill horse and not in a crooked way like a serpent or it may mean that the serpent is generally as an animal in a straight line as an animal that is usually not remarkable in color but is small and light like a bird. The animal is so small as to be like a bird. Does it have a tongue?



fire गन्धर्वनि causal of गन्धर्वनि to become fatigued (वासि) पवनवृद्ध (मन्) पवनान्ग इति चिन्ति (The conflagration) increased by the wind resounds in the valleys of the mountains चिन्ति is to be preferred to the simple जगति because what is meant to be brought to the notice of the reader is the noise of the fire when, being increased by the wind it burns in the valleys पवनवृद्ध-पवनम् गच्छ पन्निनाम् (मन्) शास्त्रान्ग इति चिन्ति—It burns with loud noise in natural spots of ground possessing div. bamboos पन्निनाम् पद निनाम् यस्य whose noise is loud (uly to दसति) शास्त्र-पवनम्-पुनरा गच्छात्, ताव स्थानम् नाम in natural spots of ground—the bamboos in which were div स्थान means a natural spot of ground unwrought by the hand of man Cf Bh III 79 'गन्धर्वान्द्रुम(विचयलज्जनी रक्षी पन्नान्स्थानी', 'समदु मन्दिद कुन्ता स्थानी' Ku IV 4 G curiously translate गन्धर्व (artificial) grounds which is exactly what the word does not mean Cf 'स्थानी जगतिमा । जगतिमा स्थानम् । गन्धर्व भवमापाणम्' R mārāṇa is on *Amara* II 15 नृणमप्येक्षणं लब्धवृद्धिं प्रसजति—The fire) spreads being increased in a moment in the midst of the grass नृणमप्य-नृणां मध्यम् तस्मिन् गन्धर्व वृद्धि वनस्य लब्धवृद्धि—which has obtained augmentation i. e. is increased क्षणम्—The instrumental is used according to अथवा द्वाया *Pāṇini* II 36 The instrumental is used with words expressive of time or place when the accomplishment of the desired object is meant to be expressed *Apte's Grammar* §53

VERSE 26 द्रुमाणां कञ्जरान्धु वनरगांश्च चिन्ति—(The fire) shines as bright as gold in the hollows of trees कञ्ज-चिन्ति the hollow of a tree Cf 'नीला गुरुगन्धर्वीद्वयुखक्षणात्मन्नाम' 596 I 14 वनर गौर-कनरमिव गौर as bright as gold शास्त्रमन्ति वनम् पदम् द्वयान् (going आसि) as if grown many i. e. greatly increased in the forests of the *Salmai* trees शास्त्रम् is known as शास्त्रम् in Marathi. In the *Salmai* forests the fire blazed so fiercely that instead of one there appeared to be as it were, many conflagrations पणिपदं शास्त्रात् वनात् गन्धर्व उच्यते at once goes up on high from the tree the leaves and branches of which have become ripe or old पणिपद-लानि च शास्त्रात् दृष्टात्वा पणिपदं शास्त्रात् यस्य तस्मात् Or we may dissolve the compound as पणिपदं नानि दलानि यामा ना इदं दृश्यं शास्त्रात् यस्य तस्मात् उपपत्ति means 'goes up' or 'springs up' Hence we refer the reading वृणन् to गृह्यन्! If, however, we insist on taking the reading वृणन् we shall

beautiful or sweet may this summer season pass happily with you [ let may this summer season of yours pass happily ] in company with women [ who are your friends ] at night, on the terrace of the mansion. The lover means to say that his beloved should pass the nights of this summer season in company with her beautiful companions on the terrace of her mansion engaged in singing herself, or listening to the songs of others. But the poet has not been able to express this idea in a simple and direct form and he has made some confusion about it, e.g. कामिनीमि ममन is an adjective to निदाय, while the idea that we have to understand from the expression in कामिनीमि ममेनाया [ नय ] निदाय निजि—the summer at night is an awkward way of expressing निदाय निजा or निदायस्य निजा. The adjective ममन्निगीत [ ममन्नि गीत यस्या ] shows that women in those good old days knew fine arts like singing etc and were not steeped in darkness as at present कामिनी- [ भूषण कामा जम्बा ] occurs in the list of the names of women in *Arumura* ममन्निगम् the upper part or terrace (गर्दी) of a mansion ममन्निगम्निगम्-ममन्ना ननि चिनानि ममन्नि यमिन् म adj to निदाय in which the waters were filled with clusters of lotuses वनम् primarily means forest then secondarily it comes to mean a cluster or collection, as forest generally consists of groups of trees. Thus we take वनम् here in the sense of a cluster. The com. does not like this because there is no authority of any kind to support the meaning of 'a cluster or collection' given to वन. This is true. On the authority of मेदिनी the com. takes वनम् = निजाम residence. Thus the compound means 'the waters which are full the residence of lotuses' i.e. are full of lotuses. The meaning that we come to ultimately is the same. It must be remarked here that वनम् = निजाम does not sound well to our ear though we cannot question it for मेदिनी says so. A third way is वनम् = जालम् ममन्ना वनानि = ममन्ना जालानि = ममन्निगम्. Thus ममन्निगम्निगम् = the waters in which are full of lotus plants. For वनम् = जालम् cf. मेदिनी quoted in the com. in 'कृते ममन्निगम्निगम् निजाम निजामे वनम्' इति ममन्. The ultimate meaning in all these three cases is the same, viz. in this season lakes etc are full of lotuses. I prefer the first way ममन्निगम्निगम्-ममन्ना ममन्निगम्निगम्—pleasant or delightful on account of the fra-

garlands of *Pudla* flowers Cf पादसमर्गसुखविनयना *Sil* I., said  
 with regard to शीतं मुग्धसुखं निषण्णं सखं सुखं निषण्णं यस्मिन्  
 (going with विद्या) in which bathing in water is pleasant.  
 Cf मधुमतीरवगात्रा *Sil* II शीतचन्द्रागारा-संख्या चन्द्रस्य अश्व हागध  
 यस्मिन्- (Summer) in which the rays of the moon and  
 wreaths (of flowers or pearls) become fit object  
 for enjoyment. In summer people like to sit in the  
 moon light and also to put on garlands of flowers or neck-  
 laces of pearls. The last verse of a canto is generally ad-  
 dressed to his beloved by the lover who is supposed to be  
 addressing the poem to her and continues a beautiful song.

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out of his temples, being intoxicated. Why the king should on the occasion of his state entry ride an intoxicated elephant is not quite clear. It appears that दन is probably used to suggest the idea of a very strong, lordly elephant rather than a weak starving one. On the poet must have used दन to correspond with मुनि so as to make the cloud resemble the elephant still more closely. नदिपता (1) नदिपता दम्ब whose flag is lightning. नदिपता दम्ब whose banner is like lightning. The king has a banner flying, the purpose of which was served by lightning in the case of the rainy season. The comparison of lightning with the banner is suggestive. The lightning flashes in the sky very quickly while the banner too moves rapidly in the sky through the force of the wind. पताका comes from पद् and means a banner. Cf. for its various meanings "पताका वैजयन्तया स्याद्गन्धमायनाङ्गारया मणिना राजनिम्बमण्डलः (1) अग्ने दह एव मुनि दम्ब whose (rainy season) drum consisted of the roar of the thunder bolt (2) अग्निदह एव मुनि दम्ब whose drum was like the sound of the thunder bolt. The purpose of the drum was served in the case of the cloud by the thunder bolt, the sound of which resembles the sound of the drum. मुनि (मन्त्रवर्कलानि which gives troubles probably an account of its loud beating) a drum here used metaphorically for the sound of the drum उदनयनि-उदना यनि दम्ब whose splendor is prominent. The king with his paraphernalia appeared insignificant this rainy season too was grand in its own way. The reading उदनयनि or उदनायनि is equally good though it involves a little repetition as the sense expressed therein is already contained in अग्नि etc. We may, however, take यनि in the sense of नवमयना in the case of the king and thunder in the case of the cloud. कानि नवमयनि—(1) dear to lovers such persons (2) dear to persons who have taken in their hearts to mendicants. This probably refers to the custom of scattering pieces of gold or other valuables on auspicious occasions such as the king's entry etc. The rainy season is known to be very dear to lovers as it according to the poet's convention excites their passion. Cf. VI V-17 where the cloud is compared to a king. पताकापताका नदिपताका । नदिपताकापताका ॥ "

VERSE 2 द्यौम घनै समन्तत भ्रमाचितम्—The sky is overcast with clouds on all sides. The other three lines qualify घनैः, निरन्तरा—यान्तिभिः—निरन्तरा यानि नीत्रानि उत्पन्नानि तेषां वराणां यान्तिषु यान्ति देशा दे— ( with clouds ) which possess a splendour which is similar to that of the leaves of extremely blue lotuses. क्वचिद् in some places, or parts प्रभिन्ना-सन्निभं प्रभिन्नं य अञ्जनस्य गण्डि तैरसन्निभं— ( with clouds ) that are similar to a heap or mass of powdered collyrium. The word प्रभिन्न is used to show the intensity of the dark colour. For सन्निभं vide note on the word in I-11 *supra* सगर्भ—प्रभं.—सगर्भा या प्रमदा नम्या. स्तनयोः प्रभं प्रमदा देशा दे—possessing a lustre similar to the lustre in the dark colour (of the nipples) the breasts of a pregnant woman. One of the signs of pregnancy according to शम्भु is that the nipples of the breasts grow darker and hence the comparison प्रमदा a young beautiful woman प्रमदो ह्येषा अलि नम्या (probably a reference to the jolly disposition of young women) For a similar idea by the same poet cf. Raghu ' इति नृपस्य निरन्तराणि नदीदमानीन्मुग स्तनद्वयम् । निमग्नार भ्रमगतीहयोः गतावयाः पदभङ्गसंज्ञया निबन्धम् ॥ ”

woman. The other words in the stanza give the reason why the earth appears so green. *तृणकुण्डे समाविता*—(the earth) covered with sprouts of grass similar (in colour) to broken *Pañcôṅga* gems. *प्रदिग्माणि च तानि वैदूषाणि च नै दिग्मे*. *वैदूष* is a kind of precious jewel which is of green colour. It is the same as *मरकत*, which is known in Marāṭhi as *पाच*. The word is formed according to a special Sūtra of Pāṇini IV-3-64, 'दिग्गज्ज' on which Kōṣmudh runs *विदूषाद्यनवति नैदूषी मणि*. Mallanāth commenting on *वैदूषकुण्डलु रुशिपुनिष* S. III 45 says—  
 “विदूषादयस्मिन्नि नैदूषाणि वाच्यवर्जानि यज्यः । ‘वैदूषं वाच्यवर्जम् इति विश्व-  
 विदूषादज्ज’ इति उपपन्नम् । अत्र विदूषाब्जा वाच्यवर्जस्यैव पर्याया वा ततोप-  
 चरिता वा तेन वाच्यवर्जादिरतो प्रयवति न विदूषात्प्रसङ्गात् । न च तु सन्निवृत्तः ।”  
 The coin takes *वदूष* as masculine probably on the authority of the line from Kōṣmudh quoted above. But विश्व expressly gives it as neuter. For the use of the word cf. Bk. II 100 and Ku. VII 10 *मायिवरुन्वलीवर्त* supply *समाविता*—covered with the full blown leaves of *Kamudi* trees. *शाश्विनानि कन्दर्वाणां वल्ग्वानि ते*. It may be pointed out by the by that the word *समाविता* has been cleverly used in between the two nouns in the instrumental use with which it is meant to be connected. Such a connection is well to be brought about by what is known as the *वेदन्तशब्दावाय* or *वाकान्वाय*. इन्द्रगण्डै (समाविता) covered with *Indragana* insects. इन्द्रगण रक्तवर्णा ये इन्द्रगणवः—These are insects of red colour which make their appearance in the rainy season and are said to be infected by इन्द्र the lord of rains. The description of these insects is a regular item in the description of the rainy season. Cf. “ननिवयवमश्रुदातिनि क्षान्तमिन्द्रगणिराश्रमा लेभिः सिन्धुमीरा । कुवन्त शरणाव मृगस्तृणभावा मृगव दन विवरा कन्देऽपि वन्दन् ॥” *Subhāṭ* p. 377 5. मृगस्तृण विदूषाभावा धर्मिणामिन्द्रमीवका । नावाश्रमाव्य श्रीमीरा दन वन्दन्ति ॥” *id.* 377 6.

VERSE 6. *अथ वाङ्मणी कुण्डे प्रवृत्तलय (चरन्ते)* To-day (as in this season) the multitudes of peacocks has its dance commenced. *प्रवृत्तं नृत्यं यज्य*—the dance of a flock (multitude of peacocks) has begun. Peacocks are said to begin their dance and amorous sports at the approach of the rainy season. This is one of the many conventions of Sanskrit poets which a student of Sanskrit literature has to remember. They have been brought together by Vishvanāth in his *Sahitya Darpana* p. 412-13 Cf. “येषां नृत्य-



नृपमवतिष्ठति निखिला नागराः कलस्यन् S D VII-25 For the  
idea of the him of दृग् नमामयथा इति निशामत्यथ  
न चन्द्रानि । नवाधुमज निखिला रत्नि मगम कडमपातन्ति ॥' (l) it 2  
“जागर्हि सृष्टिं स्वर्णिमस्तुतिभिरुत्तरेणैषा यमिश्राकृतममरम् (इति नमः)”  
Mk. V-1 अत्र नमामि निर्दिश्य यथास्ति त्वत्ताते मन्त्रेण प्रोक्तं प्रादुर्भा  
प्रकाश । विहितविदुश्च तां श्रवणं नमस्कृत्य मन्त्रमुदाहरन्तः नाम्नामहूयन्ति ॥’  
S. II c p 357-58 and also l. VI 4 and Megha I 44  
Note that this compound प्रवृत्तनयम् has been dissolved by the  
compound प्रवृत्तनयः This compound arranged in this way would make  
प्रवृत्त with प्र a transitive verb which it is not The dissolution  
of the compound however is literally taking प्रवृत्त as  
अन्तर्भावितव्यम् i.e. as equal to प्रवृत्तम् सुखात्मका मुद्रा-संगम  
उत्तर or मुद्राङ्ग उत्तरादिवद् उत्तराङ्ग-longing for the festival of  
sexual intercourse We have preferred this reading because it  
is shown to be the one intended by the poet if we look to the  
thing I add of the verse विहीनो-विहीनो विहीनो हला न  
आभिन्नम् beautified by the expansive plume that is out-  
spread The peacock spreads its large plumage to the  
fullest extent while dancing which makes it appear very  
charming at the time सुसम्प्राप्त-सम्प्राप्तमिति यथा व्यासना याति  
आगच्छन्ति सुखमाप्ति वत्तु आगच्छन्-adj. to-कुम्ब-reminded in haste  
embrace and kisses As soon as clouds appeared in the sky  
peacocks were in eager haste to indulge themselves in  
amorous sports hence the सम्प्राप्त The reading मदिरम् is  
also good it means with graceful movements

as the ladies also vie in a different way. This I believe, is the only similarity between rivers and ladies. Then point of resemblance is जनविश्रम्भ in short their capability of being exposed by the same word which is *विश्रम्भ* thus giving us an intimation of pure स्व सुदृढा & then is bad or unchaste सु is superfluous and is thrust in for the sake of metre. The reading *महा* is equally good if not better. There is no reason why unchaste women should be taken as *स्वामि* when जनविश्रम्भ is the common property for विश्रम्भ is a characteristic of all ladies whether chaste or unchaste though the latter may incline to coquettish intentions more than the former do incline to attract attention. When we take महा as our reading it would be a like overjoyed ladies who are indulging in amorous movements. On occasions of special joy such as the arrival of their lovers the विश्रम्भ of ladies is more respectable and hence the simile would be quite appropriate with महा as our reading. I do not believe as many do that in this verse rivers are compared to unchaste women who hastily go to their paramours with turbid minds and put to shame their relations on both sides. One annotator remarks, the attributes *स्वामि* have a double meaning the second applicable to unchaste women as well. All the attributes have a double meaning. The first two lines yield only one meaning that is applicable to rivers only. *विश्रम्भ* does not mean *स्वामि* or beauty in the case of women as the learned annotator refers to those cases for the simple reason that the world does not hear of it. *विश्रम्भ* does not mean either self or on both sides and *सुदृढा* 'with mind fixed upon' as it explains (*वि* = on all sides). It only attests that it has a double meaning is जनविश्रम्भ. This leads us to the conclusion that rivers are compared to unchaste women the third line is a simple simile itself *महा* स्व विश्रम्भ can be very easily understood for with either *महा* or *महा* without the superfluous *स्व* we compare with unchaste women *महा* purposefully indulging in विश्रम्भ to attract attention which *महा* must surely do in need of the joy that fills their mind. *महा* is the poet's real meaning the poet may have intended the *महा* as a natural comparison between rivers and unchaste women what like the sea which has *महा* as a simile for the *महा* समुद्र,

though the presence of the express simile in the third line is destructive to regular समानाधिकरण being present in the verse I think that प्रत्येकं is the poet's rhyming. This gives a good sense and does not need a false supposition. With this reading nobody is required to take मयि नमस्ते etc. in a double sense which they do not possess. The word विभ्रम as applied to art requires a little explanation. It chiefly signifies (1) beauty or grace and (2) graceful and humorous or sportive action or movement. This word has also a technical meaning in drama, viz. it is thus defined by D R II-7) 'विभ्रमात्मिका काले भूषणसन्निवृत्तिः' i.e. the putting on of ornaments etc. in wrong places though there is ) This meaning follows 'perturbation of mind which also is one of the meanings of विभ्रम ( चित्तदुर्मयः कदाचन जगत्प्रतिष्ठा भवतु ) & D d fines विभ्रम as 'त्वया हताशा दह्यति त्वनाशम् । सभातु भूषणातीना वियामा विभ्रमा मनः ॥ III-101 शिखी ( Spl. III-2 विभ्रम १५ ) मादयमस्तु विज्ञापनमस्यापरिवर्तनम् । रुपाद्यमन त्याज्योद्वाङ्मयप्रधानम् । महत्या प्रस्थने स्वननाभिप्रायम् । विज्ञापनप्रस्थने विभ्रम परिशीलनम् ॥ Also vide note on the same word under J 12 at pre

VII-8 अग्नि वनानि मानसं हृन्मि-<sup>17</sup> Forests on the Vindhya mountain tract thence and विष्णु इमानि वैष्णवनि The other three lines which contain adjectives to वनानि give us the features of the forests which make them attractive. They were covered with blue-coloured grass which was eaten by the deer and possessed trees which let forth their foliage as a consequence of the fall of abundant rain. The poet naturally describes the Vindhya forests because they were close to the country where he lived. He is supposed to have lived at the court of King Vikrama at Ujjayini. This is one of the internal evidences which enable us to assign a particular part of the country as the one where the poet flourished. कुरुक्षेत्रे निर्वर्तयन्नेल with herbage of grasses रज्ज्वत् नवल्लरीः उद्भवः उद्भवा कमरा रज्ज्वत् वतीति अथोक्तं - having sprouted spring forth from them like blue coloured हस्तिमूत्रम् अथोक्तं - (1) हस्तिनी मयानि, येन च लित्तनं or तुल्यं इत्यर्थः the mouths of female deer, (2) अनङ्गि हस्तिनी मयानि वेदितुं तेषां मुखस्योच्छ्रिता यथा In (2) श्वर फलं वा हस्तिमूत्रं मतल्लं रोचते, it needling... दन्तिनाया मि' P... II 2-7, for which see also अष्टाध्यायी I-14 5, 6 (2) is more charming and is preferred because it is compatible with Sat. IV-13 quoted in the same.

॥ ६८ ॥ " संतुष्टं चकार स वसुधैव कुटुम्बकम् ॥ १ ॥ "

साधुन्यवत्) "इदानीं भीतिर्भी सायसं चक्षुः" अथ For the use of the word of "वाग्मयनिष्ठानि कुम्भस्येनायमान् । न सानि वायुन्यवत् साधुन्यानि साधिसम् ॥" K<sup>u</sup> II-35 and 40 K<sup>v</sup>. III-51. The tremulous eyes of the frightened deer that wander about here and there on the natural spot in the forest remind people who look at them, of the tremulous and long glances of their beloveds and bring to their mind many a happy occasion on which those glances were directed at them, thus creating a longing in their heart. The comparison of the eyes of beautiful ladies with the eye of deer is quite familiar to a student of Sanskrit literature. Cf. "अशिराजिनिः प्रवक्ष्या" Megh II-19. 'इयसं बन्धनी हरिर्द्यौ रदि न मृधुव । पावति-भयमौत्तमरीयसुधांशुरि इव ॥' *Subhā* p. 271-66 "मौचने हरिणगर्व-मौचने ना विदुषव नानाङ्गि राजर्षिः । सायक सपदि जीवहास्य किं पुनर्हि गान्धेन लेपित ॥" *Ibid.* p. 272-27. And also N. II-21, 23. In line one of the comp. on this verse read देवराज्यपुत्रादीन् for देवराज्यपुत्र-न्यादि.

VERSE 10. अभिमात्रिका श्रिय रागात् प्रयान्ति—The *Abhimatrikā* ladies go (to their lovers) through affliction (for them). *अभिमात्रिका* is a woman who makes an appointment with her lover and stealthily goes to keep it at night, or makes her lover approach her. Minute directions are laid down as to the rendezvous where the appointment should be kept, the suitable dress which the lady should wear on the occasion so as to escape observation etc. *अभिमात्रिका* is thus defined. "कान्तादिना वु वा यतिराजन्ता अभिमात्रिका" इति. "रामानांभिने-त्कानां सायिद्वाभिमात्रिका" D R II-27. 'अभिमात्रयन् राज्ञं वा मन्मथवशवशा । स्वयं वाभिस्तत्वेन विरिक्तताभिमात्रिका ॥' S. D III-76 "मदेन मदेनानि प्रविता सिद्धिः प्रया । शोभसुखमिषेतरान्न सा भवेदभिमात्रिका ॥ तद्विप्रभा-तद्विप्र-ममा, प्रमि प्रमिता मग्निवृत्तिं यमा-ता (adj to श्रिय) to whom the ground on their way was shown by the flashes of lightning. Lightning often does the work of a guide to these ladies, but sometimes the flashes of lightning are described as a hindrance to ladies going to their lovers under the protecting cloak of darkness. Cf. for this latter idea Mk. V 32 and *Subhā* p. 359-107. अनीलशब्दे . अनीलशब्दे—Even during nights rendered intensely or thickly dark by the clouds thundering loudly again and again. Though the nights were enveloped in pitchy darkness on account of clouds which were roaring loudly, the *Abhimatrikās* were

not prevented from going to their lovers because they were shown the way by the flashes of lightning अग्निदिव्य frequently 'महु पुन पुन जलधमीक्षणमसकृत्तमा' अमर. उदीर्घतरा roaming loudly पयोधरा पयोहि मन्नि अर्द्धात्नेन that which lets down water, hence, a cloud Here the singular is used in the sense of a collection (समूहाय) घनान् This is what is known as a *सि* formation For the dissolution of the compound *वि* comes. When a thing becomes like another which really it is not, this *वि* form is used by the *Varfika* "अननदमाय इति वक्तव्यम्" which follows "इत्यन्वितो मयस्वरि वि" *Pāṇini*, V-4-59 For instance when Rāma who is not the son of Govinda, is looked upon as such by him we say, "गोविंदा रामपुत्रीत्येति" Cf "अम व पयसि देवस्य पुत्रीति" *Rāmāyaṇa* II-30, "पयोधरीधनवतु समद्राम" *id.* II-3 where *वि* is used strictly in the sense अनुनदमायि But this strict sense is not regularly found to have been followed by poets in using *सि* forms For instance in the present case the nights did really possess thick darkness. So there is no propriety in saying अनान्धकारा घनान्धकारा इव मयस्वरा घनान्धकारिणः, because the nights or nights were actually घनान्धकारा and not अनान्धकारा as would be the case if the *सि* had been used in the sense of अनुनदमाय, so it appears that the *सि* is not here used in the usual sense of अनुनदमाय For the sake of the verse of Ku IV-11 quoted in the comment

VERSE 11 योनिं हनयसाधय विवाहं शयेन निम्नतः परिहरन्—women closely embrace their lovers in bed even though they had offended them (lit they had committed a guilt) याति women "नो योनिद्वयं योना नाति सीमन्तिना यः । ११ । हनयसाधय—हन हनय हनय. The *पराध* or guilt consists in paying regard to another woman. The jealousy of women when they come to know that they are not the sole occupants of the individual affection of their lovers is proverbial. When a lover is हनयसाधय in this sense he has no reason to expect any mercy at the hands of his lady love and in order to propitiate her he has to go through a world of troubles, including the actual throwing of himself at her feet. But in this case the poet tells us the poor हनयसाधय lovers are exempted from this unpleasant business of humbling their ladies before them as the ladies themselves seek the shelter of their arms being frightened by the lightning पयोधरापयोहि (५)

[illegible]

VER-12 प्रथमः प्रथमः विज्ञापितः—The wives of travellers sit or have become dejected (on account of the non arrival of their lovers though the rainy season has arrived). This is quite a common description (cf. गच्छन्ति पत्न्यान् वराणां चरान् । इह ममद्वयम् नृपिण्यम् । Gīt.) निम्न निम्नानि मानवानि जनकान् सुखानि यथा ता—only प्रथम—who have cast aside wealth of flower, ornaments and continuities. Ladies whose husbands are away do not use such luxuries. मासम्भ (प्रतिमानं यावत् न स्यात्) मेघम् (1) & flow (2) & wreath of flowers. मानुष्यम् अस्मात् मन्त्रिणा ज्ञातम् (प्रति) अस्मात् मन्त्रिणा ज्ञातम् विनाशम्। मन्त्रिणा ज्ञातम् मन्त्रिणा ज्ञातम् ointment (अस्मात् मन्त्रिणा ज्ञातम्) विनाशम्—(going with प्रथम)—whose Bimba like lower lips resembling beautiful leaves are besprinkled with drops of water (tears) flowing from their eyes resembling blue lotuses. The idea is that the wives of the absent lovers were shedding tears which coming out from their eyes were moistening their tender lower lips. Their eyes are compared with blue lotuses and their lower lips being first compared with the usual Bimba fruit are again compared with tender leaves. विनाशनि इन्द्रायाम् तदा विनाशनि देवा य विनाशनि विनाशनि अथ विनाशनि, विनाशनि विनाशनि देवा विनाशनि विनाशनि विनाशनि विनाशनि विनाशनि It will be observed that in the above example the instrumental सिद्धि is connected with विनाश (sprinkled). Each is only a part of the compound. We thus get here what is technically known as अस्मात् मन्त्रिणा ज्ञातम् [connection only with a part of a compound] like we have in the usually quoted example स्वर्ग्यम् शकुम् the family of the preceptor of स्वर्ग्यम् where the genitive स्वर्ग्यम् is connected with शकु only which is a only part of [the compound शकुम्]. The same phenomenon is expressed by saying that शकुम् is a साधनम् [a compound which is incomplete] which raises expectation in our mind for as soon as we say “the family of the preceptor” we naturally ask “how



com. The reading विषादम् (विषाद इति वाच्यम् from which fish have disappeared) is not good as there is no possibility of the fish being pre-ent in the new water from the sky, which (fish) we said to have disappeared. If we understand विषादम् in the sense of 'poisoning' no fish in it this would be true to nature, but then the adjective predicates nothing of the water being much a negative adjective. It is true that fish in the rivers die when they overflow with muddy water in the rainy season but this case appears to be a description not of the water in the rivers but of the water that falls on hills and mounds and other parts of the ground. Hence a reference to the disappearance of the fish even though it is in this sense is not to the point. The compound विषादम् is full of worms and dust and mud. These come to be mixed with the water as it was rolling on its way to the low ground भुजगवद्वक्रगतिप्रसक्तिम् (like this as one word) - flowing in a zigzag or crooked manner like a serpent. भुजगवद्वक्रगतिप्रसक्तिम् भुजगान् (भुजगान् न-यन्) इति is added to भुजगान् तन् इति क्रिया वदति. P. 11-15 (The suffix इति is added to nouns in the sense of 'equally' with which the equality refers to action e.g. भुजगवद्वक्रगतिप्रसक्तिम्). Here the similar action required is मलयः 11-15 com. for a slightly different explanation of the line समानम् - slowly (निद्र) look at it by multitudes of frogs that are frightened. The cause of the terrors of the frogs is the serpent like nature of the water when flowing down to the low region. It is well known that the serpent is the natural enemy of frogs.

VIRSE 14. Thus we are struck with foolishness  
left the lotus-plant possessing full-blown lotuses and fly  
upon the plumes of the peacocks that are leaving the  
usual dance at the approach of the rain season mistaking  
the plumes for quite a new kind of lotus. This is a  
poetical way of saying that when peacocks began to dance  
their plumage appeared like a full-blown lotus so much so  
that poor bees which were eager (सुसुर) for a lotus were  
deceived into leaving the regular full-blown lotus-plant  
and fly on the peacocks till वेदाः परा प्रवृत्ताः पितृकन्दर्बके  
पति- The foolish bees fall on the tails of the dancing  
peacocks till वेदाः परा प्रवृत्ताः पितृकन्दर्बके the peacocks



the reason why bees swarmed on the temples of the intoxicated elephant, उत्तरम् means either a lotus in general or a blue lotus. Here it should be taken in the latter sense as the dark-coloured temples are said to possess the splendour of उत्तराणि.

VERSE 16 पृथग् ममभुक्तं जनयन्ति The mountains create a longing (lit. a state of eagerness) (in the heart). The idea is that mountains in this season with their romantic environments excite love पृथग् (those which support the earth) mountains. Mountains are supposed to 'support' the earth and prevent it from being drowned into the ocean on the surface of which it is set a floating. Of such names for mountains as नदीधर, ध्रुवद्वार, सरोवः-नीधे, सहिदः, गवैः, अश्वत्थ, वृक्ष, नैऋतिना, उदका, वेदा, नैऋति, (qualifying) पृथग् the stones i. e. stony peaks of which are touched by clouds bent low on account of the water. The ideas of clouds bending low on account of the water they contain and of their embracing the peaks of mountains is common with Kālidāsa Cf-II-3 and note thereon; also Megh. I-2, प्रसवन् समन्तात् समाधिना covered on all sides with streams or rivulets. This is a common feature of mountains in this season. प्रसवन्म् (प्रसवन्ति अर्थात्प्राक्-फ्रॉम अर्थात्) a stream Cf "उत्तमं प्रसवन्" बलिप्रदाते विहंगे ह्य" अथ विहंगि समकुलं agitated by peacocks. प्रसवन्म् vide note on the word under II-6 supra शिखी (possessed of a crest as the peacock has) a peacock. For the various meanings of शिखी Cf "शिखी वही वर्णवर्धे शो जेदुवहे ह्ये । मयूरं कुकुटं पुमि शिखि, मयूरविरिणम्" मेदिनि. The reading सिनो-नैऋतमात्र for सनेवनमात्र adopted by N. is bad. First, the clouds in this season are not white and secondly सनेवनम् accounts adequately for the fact of the clouds touching the mountain peaks. नैऋतमात्रम् is also to be rejected for the second of the reasons given above. Professor Macdonell has translated this verse as follows.

The mountains fill the soul with yearning thoughts of love.

When rain-charged clouds bend down to kiss the  
toy ring-rocks.

When all are still upon their slopes the showers  
gush down,

And through of a cock that begin to dance on the

they have been already mentioned there is दयामय. Here the seven verbs in the first half of the verse are respectively connected with the seven nouns in the latter half. प्रमाः monkeys. They are notations for the want of any definite abode. When it begins to rain they try to seek some resort. This verse though अप्र in this poem occurs in *Bhāṣanī*, Kāśī, *Chandāmba*, *Chandāmba*.

VERSE 19. पश्येत् स्त्रियश्च प्रसंगिना चेना युगुत्तु हृदि-Clouds and women at once attract the heart of travellers. Traveller is not specially referred to because they are स्त्रियादिना. It appears people never took their wives with them when going away from home. अदिष्ट- (adj to पश्येत्) adorned with the creeperlike lightning and the bow of Indra i. e. the rainbow. अदिष्ट- The word स्त्रिय is often used as the last member of compoundly, especially with words meaning 'arm,' 'eyebrow,' 'lightning,' to denote beauty, tenderness, thinness etc. Cf युग्म, दादृष्ट, धृष्ट, विद्युष्ट, also गृह्य, अदृष्ट, etc. पश्येत् - (adj to स्त्रिय) appearing bright (i. e. to advantage) by means of girdles and ear-rings made of jewels, or by means of girdles, gems and ear-ornaments.

VERSE 20. अथ संविन शिखि वाद्य विप्रति Today (i. e. in this season) women wear garlands on their head. अथ-आदाश्रित. (adj to वाद्य) strung together with, or made of, *Kāṣṭhā*, the young *Bilva* and *Ketaki* flowers. The names of these trees must be taken to have been used metaphorically for their flowers. अथ- the *Bakula* tree. Cf for the various meanings of the word "हिरण्यं ह्यथ, हिरण्यं न शिखि, वाम । हिरण्यं वा शिखि वृद्धि शिखि ॥" देखी देखी देखी in *Murthi* (विद्य, ) अथ- अथ- अथ- (अथ) women wear ear-ornaments on the exterior parts of their ears. अथ is used in Sanskrit in more than a dozen different senses. Here we may take it in the sense of 'exterior' so that we shall have the women using the ornaments on the ear i. e. in between the ear and the head. अथ may also mean here 'a hole'. It is well known that women bore holes in the ear in order to wear ornaments through them. This latter meaning is however, not charming. अथ- (adj to अथ- ) male, so as to suit their fancy, of the sprouts of *Kāṣṭhā* trees. अथ is either a sprout or a

cluster of blossoms. Note that in this expression we have  
 एतद्देशा नवम इन्द्रा इन्द्राया अमरं यथास्थानं रात्रिनाम् चकुम्भ  
 (चकुम्भो विद्या सन्निवेशस्यः बह्विस्तत्वात्) is the Aījuna title. Cf  
 "नदीसमा नीलतरुनिद्रु चकुम्भोर्मुनः" इति "चकुम्भा समभदपि रीणाङ्गेर्मु  
 नपादपे."

VERSE 21 रात्रि नार - Women, learning the thun-  
 der of clouds in the evening hastily leave the apartment of  
 celestial persons and enter the bed-chamber (of their hus-  
 bands) रात्रि in the evening at the close of the day 'प्रदीपो  
 रजः मयम्' इति रात्रौ रात्र्या (of the night) or रात्र्या रात्रि पश्चिम्  
 यक्ष्मन् = यक्ष्मन् त्यक्त्वा. The Ablative is used according to  
 the Vartika 'यच्च कर्मण्यपसंशयम्' When the sense of an ab-  
 solutive is apprehended in a sentence, the object of the abso-  
 lutive is put in the Ablative case e.g. रामाङ्गा (= रामाङ्गाङ्गा)  
 मन्त्रे, रामाङ्गा - (uly to नार) with their limbs besmeared with  
 sandal containing abundant quantity of black Agaru.  
 रामाङ्गा a very fragrant kind of sandal tree चन्दन and अमर  
 are used for the fragrant powder prepared from them  
 चन्द्रिकाङ्ग - इति are both grammatically correct according to  
 the Vartika quoted in the commentary - With their masses  
 of hair made fragrant by being ornamented with flowers  
 मन्दन means both an ear-ornament (चन्दन) and a head-  
 ornament (मन्दन); here used in the latter sense चन्द्रिकाङ्ग -  
 चन्द्रिका, चन्द्रिका इति चन्द्रिकाङ्ग - चन्द्रिकाङ्ग - चन्द्रिकाङ्ग -

friends collectively have a family friend. Here परिचयन means the class of travel is taken collectively.

VERSE 23 In this verse वन (forest region or ground) is personified. There is an air, rejoicing dance in and laughter in, attributed to it वनान् मनसो गानतुं ये कृतं मुनिद्वय—The fact region appears as it were rejoicing on account of the *Kadamba* trees on all sides that have put forth flowers. *Kadamba* all flowered owing to the fall of rain and presented a bright appearance. This brightness is looked upon as the brightness springing from the joy felt by the forest itself वन—(The forest-region) seems as it were to dance on account of the trees (गानविधि) the branches of which are moved by the wind. The movements of the branches of the trees due to wind are looked upon as the dance of the forest इमिविव—(It) is as it were putting on a smile by means of the pointed buds of the *Kadamba*. The *Kadamba* buds possess a yellowish white colour. A smile too along with same has a white colour according to the convention of Sanskrit poets. Hence the fancy (उपमा) that the forest is laughing when *Kadamba* has put forth buds. The following lines gives the Sanskrit poetical convention about a smile मलिनं व्याप्तिं वाट, वदन्ति पश्यन्ता वदन्तं शशाङ्कं तं वनात् व द्राक्षन्तां—S. D. VII 21 For the whiteness of smile of गन्धर्व प्रनिविदिष्य पश्यन्ताद् हाम् said about the now-chill कान् Megh I-58 वद—(n) to वदन् (the forest region) the heat of which is removed by a shower of fresh water. This gives us the reason why the forest was glad and danced and smiled. The forest was suffering from the heat of the conflagration so vividly described in the previous canto but when rain began to pour down as the next season approached the heat disappeared leaving joy and freedom all around.

VERSE 24 In this verse the rainy season is compared to a lover who decks his beloved by arranging a garland of flowers on her head and an ornament of the same kind on her ear एव जटायुः कृतं विजयनवदन्ति कृतं कान्तवत् कृतं एव वदन्ति—This season wherein there is a multitude of clouds (as the rainy season arranges like a lover, an ear-ornament for his wife) fresh and full of love *Kadamba* flowers, वन—

मन्त्रानामपि बन्धिन इव । collection । मया च यजमानस्य च पुनः परस्परम्  
 च पुनः परस्परम् । यदि । उन्नात । vide note on पुनः । m l । II 13  
 १५ । १८ । ( कृता ) निरति । अतीति । निरति । कुलम् । मन्त्रा । वदुः । मन्त्रा  
 मन्त्रा-arranges on the head (of women) a garland of  
 I d la flowers which (garland) was interwined with  
 ( समन्तम् ) M d la flowers । M d la buds and ( other ) fresh  
 full blown flowers . Women in this season place on their  
 head a garland made of B d la M d la । M d la and other  
 flowers and prepared for themselves an ear-ornament from  
 the K d lamba flowers . They are looked upon by the poet  
 as having been supplied with these decorations by the rainy  
 season acting like a lover

VERSE 23 वाय उन्नते वस्तुवाग्ने हारवन्ति न्यति Women wear  
 the string of a pearl necklace on ( by ) the prominent top  
 of their excellent breasts उन्नते plump rising The  
 reading वस्तुवाग्ने is not good as the idea of वस्तु already  
 continued in उन्नते . हारवन्ति - वन्ति is a string of a pearl necklace  
 which is made up of one or more of such strings ( वस्तुवाग्ने  
 वा हारमहारनिधवा विना न्यतिवन्ति वस्तुवन्तम् " ka. V १५११० हार  
 १५११० वन्ति are distinctly spoken of वाग्ने श्रेणिनिधवा वस्तुवन्तिवस्तु  
 वन्ति ( न्यति वाय ) वाय very light ( वस्तु ) silken ornaments on  
 their large rounded buttocks मन्त्रिनिधवा vide note on निधवा  
 वन्ति under I-4 १५११० मन्त्रिनिधवा वस्तुवन्ति वस्तुवन्तिवस्तुवन्ति  
 वस्तुवन्ति ( वन्ति ) was a row of lines standing on their end  
 ( उन्नते ) on account of the sinking of the particles of  
 fresh water, on their waists possessed of beautiful folds  
 वन्ति beautiful वन्तिवन्ति - वन्ति has no special meaning  
 here . If at all it has any meaning here it may mean either  
 (1) arrangement as comment explains it or (2) division . Then we  
 shall have ' waists possessed of the beautiful arrangement of  
 folds or divisions of beautiful folds ' . It is better to take  
 the word वन्ति as being meaningless वस्तुवन्ति is the con-  
 tral part of the body the part round the waist . In the  
 description of women poets spend no small amount of their  
 power in describing the three folds ( वन्ति ) on this part of  
 the body and the hair running thereon . It is a  
 matter of common experience that hair stands on the body  
 when the body is sprinkled over with cool water



नौनम्रा विदे नोत्त under verse 1 अप्रत the 11 of the verse is The Vinidya mountain was excessively heated by दशरथ in summer. When rainy season set in, clouds full of water appeared in the sky. They thought in their mind that the Vinidya was a friend of theirs because it supplies them with a resting place when they bend low under the weight of water and saving it suffering from the heat of the poured showers upon it. The result was that the fire was quieted the heat gone and the mountain became refreshed and glad at heart. For the idea of the verse, cf 'वामागम्यदमिनः शेषप्रस साधु मुद्रा । उक्षय उभयपक्षिण साधुमानाप्रका ।' Megh I-17. The reading अक्षयविनानाम् adopted by G and N is bad as it gives no meaning.

VERSE 26 जलसमय नर भार्गवो वाञ्छितानि हितानि विनातु  
 Why this time of clouds : o the rainy season grant thee the good things (हितानि) that are generally desired by thee. The force of वाञ्छितानि is not quite clear. I take it with वाञ्छितानि. This expression of good wishes towards his beloved to whom the lover is describing the seasons is in conformity with the last stanza of canto I. The other words in the verse are adjectives of जलसमय बहुगुणमन्तर (1) pleasant in many ways or (2) charming on account of its various excellences कामिनीविनहारी attracting the heart of young ladies. कामिनी (युवाङ्ग कामोत्थरा) a young woman नरविन्द- which is the unchanging friend of trees branches and creepers. In this season trees and creepers with their branches appear fresh on account of the rain water falling on them. दिव्य = नरविन्द- branches of a tree. निर्विकार- विकार means change or modification. The rainy season is an unchanging friend. His friendship for trees and creepers not depending on any external conditions is constant and does not undergo any change. सान्द्र = friend 'सान्द्रो बन्धुमित्रयो' इमं प्राणिनां प्राणमृत which is like the very life of living beings. This is of course only too true. In India especially where the absence of sufficient rain brings on a famine almost every year in one part or another the truth of this expression would be highly appreciated. The rainy season is so fruitful giving us a supply of water which lasts through the rest of the year. It also is indispensable for the growth of crops and is so useful to human life in thousand other ways.

प्रश्न This is not a fixed form but is sometimes used in  
the sense of इव सूत्रम् = (1) प्राग्वह्य Cf. अथ श्रुत्या मनुष्ये  
निबृणुत यत्र श्रुत्यस्त्वाम्भ्यामभिनि यन्नाथ प्रोक्तं चित्रवर्ण  
quote 113 Vānarguhya on आद्यमन्यत्पुनरस्तुतः Raghu  
V-14 अथ मातामाता प्रमदग्निमुन्नतवृत जगत् Bh III  
-7 नमस्यति सुविचारिता ॥ I-13 We may explain  
the word प्राग्वह्य in two ways more (2) प्राग्वह्य (समस्तमान)  
which has become the very life of प्रवर्धितानामपि नमदा  
Ku I 59 and Mallana thereon. (3) प्राग्वह्य भव (भव)  
equal to life Cf. for the various meanings of भव भवभ्याँ  
विज्ञायाः अथ जीव विष्णुः अतो वने तस्य मन्य स्वयंचरा नृणा । उवाच गच्छ  
मेतिहा

CANTO III THE AUTUMN.

The santa describes the season known as सन्त or the autumn which extends over the months of Ashwina and Kartika or a period roughly from the middle of Sept. to the middle of November. सन्त is derived from सन्ति (मानसः पञ्चाङ्गः) and means the season in which the crops become ripe and ready to be gathered.

VERSE 1 अन्तर्गतं प्राप्ता श्रुता autumn has arrived like a (नव) young girl. In this verse श्रुता is compared to a young bride. All the objectives in the verse have therefore a double meaning. Note that श्रुता is feminine and hence the simile is complete. श्रुता means either a daughter-in-law or a wife or a newly married girl or a woman in general. Cf. कथाश्रुताश्रुताः स्वर्गाश्रुताश्रुताः श्रुताश्रुताः (1) when the word is connected with श्रुता the compound is to be solved as containing a metaphor श्रुताश्रुता whose garment is the *Kashya* flower or possessing the *Kashya* flowers for its garment. (2) when it is connected with श्रुता we must solve the compound in such a way as to bring out a simile श्रुताश्रुता whose garment is like the *Kashya* flower. In this way the other compounds too should be solved.



for the dissolution काश is a kind of grass काशम् is the flower of that grass, which is white in colour Cf Mu III-20 ' काशश्च काशवृक्षविमिवत्ता भवन्तां शुक्लवन्तः ' Why a new bride should wear a white garment is not quite clear At present newly married girls are not known to dress themselves in white. It is rather the old ladies that use white garments. Did young ladies use a white garment in Kālidāsa's time or is there some reference to a local custom here? At any rate women at present, wore a white garment in this season. Cf verse 7 and 26 मृगा विवश--(1) शङ्ख possessing a full blown lotus for its charming face (2) (वय) having a charming face resembling a full-blown lotus मेघमात्र- (1) शङ्ख which is pleasing on account of the warbling of intoxicated swans which serve for the jingling of anklets. (2) वय who is attractive on account of the tinkling of her anklets, which resembles the creaking of intoxicated swans. The comparison of वृषभ with शङ्ख is common, cf I-5 मृगा, मृगशृङ्गाणि--(1) शङ्ख having for its beautiful, bending and slender body the ripe rice crop (2) वय whose beautiful, bending and slim body resembles ripe Shālī crop The Shālī crop when it bears fruit and becomes ripe bends down (cf. वयसा शालीवामनविभुर्न सति कद" Mu III-5) and hence the body of a newly married girl bending low through modesty is compared to मृगशृङ्गाणि, शङ्खे रिव शङ्खिभ्यु मृगादी कलमणि" इम. मृगशृङ्गाणि शङ्खि is added on to words meaning 'body' and expresses when so added the idea of slenderness delicacy, etc. So also the advent of autumn is compared to the coming of a young bride. The bride has her white garment, the autumn too has its Kāśī flowers. The bride wears round her feet anklets which clink as she walks along; the autumn has her warbling swans. The young bride goes along with her body a little bending down through modesty, the body of the autumn too in the form of the rice crop is bending under the weight of the ears of corn. In the last verse of this canto 300 is again compared to वयसा, Cf Raghua IV 17 where शङ्ख is compared to a king and Mu III-20 where शङ्ख is looked upon as a body of Siva Also cf Nalad p 371 II where शङ्ख is compared to a वयसा " मयुःप्रमदम्, मयुः वयसि विवशः काशवृक्षवदे वयः. एवमवयसोऽप्यवयसः शङ्खवदेव मयुःप्रमदम् ।"



with no special meaning. Thus काशीरंग or रत्नाकर means just 'a zone or a belt'. Strictly speaking there is a distinction between these various words for the zone. Of "एका यदिभवेत्ताश्ची मेषला तत्र यदिना । रत्ना वादस द्वेया कलाप पञ्चविशक् " where यदि means a string ( vide II—25 *supra* ) This distinction is however not followed by poets. पर्यन्तः—(1) नद्य possessing for them pearl necklaces rows of white birds : a swans seated on their banks. (2) प्रमदा wearing necklaces which resembled the rows etc. The white swans seated in a line on the banks of rivers appeared like so many garlands worn by them. अण्डज born from the egg, the bird सिताण्डज a swan (because it is white). According to Hindu philosophers the whole animal creation is divided into four kingdoms, viz, जरायुज or योनिज (born from the womb viviparion), स्वेदज (generated by warm vapour or sweat), अण्डज (born from the egg, oviparous) and उद्भिज (germinating as a plant). Of "दृग्गता जरायुजा । स्वेदजा इतिवशाया पशि सप्तशण्डजा । उद्भिदस्तन्मुखाया " अमर विशा—(1) नद्य having the expansive sand banks for their broad round buttocks. (2) प्रमदा possessed of huge cucurbit buttocks resembling the wide sand banks. On account of the floods being subsided the expansive sand banks were left to view, which are said to be the buttocks of the rivers. Of "दृष्टंयति शतस्य पुत्तानि द्रष्टुं द्रष्टे । नवसगमनीयं जरायुजं योनिज " Subha p 159 4.

VI RSL 4 वीम कानित्वदनदवर्धं वयसि सामाशने उपरीपमान रात्रि मरभ्यन The sky, with clouds moving through the force of wind, appears, in some parts like a king fanned by hundreds of *chitra* etc. The moving clouds are compared to *chitra* with which a king is fanned. राजा गौर (a) ते पदसि (b) white as silver, conch shell and a lotus shell. Autumnal clouds are always described as white because there is no water in them while clouds in the rainy season are *chitra* and are full of water. *चित्रा* इत्यने (a) ते पदसि which have let down (all) water and which (c) are *chitra* (b) are scattered or move in hundred parts on account of their lightness. The clouds had poured down all the water in the last rainy season. They had therefore lost their weight and fell in a easy prey to the force of the wind which is alluded





like the moon etc. In this season no clouds are present in the sky to mar the beauty of the moon all of them having disappeared with the rainy season अथ वात्स्यानुक्तं इत्यादि (1) अर्धं wearing a white silken garment in the form of the moon light (2) अथवा die and in a white silken garment as bright as the moon light अथवा having no mark or dirt or stain bright, white. So the night is like a young girl dressed in white having a beautiful face and excellent ornaments—the night which possesses the moon for her face the stars for her ornaments and the moon light for her dress.

VERSE 6 अग्निं पतिं हस्तदिनं जम्बू द्विद्वि कुवन्ति— Rivers give delight to people by means of the warblings of swans on all sides अग्निं a river (नमस्ति जम्बू) राजह्वरा माता ad to अग्निं having the curves (महा) of their waves (दीपि) broken asunder by the mouths (तुलु beaks) of *Karala* birds राजह्वरा is a kind of duck कादम्ब देवा the grounds on the banks of which are crowded with multitudes (कुल) of *Kulanda* and *Sarasa* birds राजह्वरा (राजह्वरा मय मय) is a kind of swan known as राजह्वरा whose note is very sweet (राजह्वरा मय मय) 'कादम्ब कलहसं श्यान् अथ साम' is also a kind of swan (सगमि मय) साम पतिमन्दा ह्येन तु मर्माह 'मन्दिनी जाकुल' full of crowded with मयमय अग्निं (अद्यो to अग्निं) rendered red with the pollen of lotuses मयमय (मयि मेहति) which grows in a lake, a lotus. The idea of the verse is that rivers with their water tinged with red (मयमय) on account of the pollen of lotuses scattered over them with ducks moving about here and there and breaking under their waves and with banks crowded with swans give pleasure to people. The reading पर, मयमयुता is also good. In this case पर is to be understood with मयमय but it is better to adopt the reading in the text as the reading of the rivers gives more charm to the scene. Of course with the reading in the text सगमि which is only a general term for a lotus is to be understood in the sense of साममय a red lotus.

VERSE 7 अग्निं नमस्ति नमस्ति नमस्ति—It means accordingly burns the both of women (नमस्ति of all women that of those that are नमस्ति) नमस्ति नमस्ति नमस्ति (नमस्ति नमस्ति)

मय मा शर ) तेन दश तमाद् ० the १० laths that are joined  
 through the pointed arrow in the form of separation from  
 the husband वृद्ध (पुत्रिणी) is not collectively - what  
 would not be right to take this as an evidence of polygamy  
 in the days of the poet. For though polygamy was and is  
 prevalent in India, the poet hardly appears to refer to it  
 here. He is here describing the pitiable plight of ladies  
 suffering from the pangs of separation which is looked up  
 on as an emotional arrow विरह भेद (from १-)  
 Not that in वयु etc. we have वरुणो जन्म and मातृमन्त्रम्  
 The first two lines contain four adjectives of the moon  
 which are significant. The moon is generally an object of  
 delight and joy but her effect on poor ladies separated from  
 their husbands is dreadful. नेत्राश्च who is the delight of  
 festival of eyes हृदयहारिणी The row (माला) of who  
 rays (मरीचि) is attractive to the heart. This probably sup-  
 plies the reason why the moon is नमोनाथ प्रकाशक who  
 greatly (प्र) gladdens (from the causal of नृहृ-नृहृन् to re-  
 joice) विहसि-वर्षी गिरिता-व-मृदया-नया-वर्षा नदयति। सी- (the  
 moon) who showers down water in cool sprays. How the  
 moon is looked upon as showering down cool water is not  
 clear. Probably her attractive rays are so many cool  
 sprays of water. On the expression might refer to the  
 effect of the rays of the moon on the so-called चन्द्रान् stones  
 which are said to cool out water when touched by them.  
 सीर or सीर means sprays of water moving about in the  
 wind. 'सीरान्द्रुका मृदा' अमर (मृदा-वायुना इतस्तत्र प्रेरिता)  
 The word नरि, therefore, appears to be superfluous. But  
 according to the rule quoted in the comment we take सीर in  
 the sense of 'sprays' only and not in the sense of 'sprays  
 of water'. Cf. मीरामय 1-15 *supra* and note thereon.  
 In line 8 of this poem on this verse read विषमिषा विषमिषो for  
 विरह दिव्या मित्रो

VIRSE 10 नमस्तान् वना मनमयानि—The wind makes un-  
 usually an appearance in the wind of the wind. For नमस्तान् is the  
 note on the word under II 26 *supra*. नमस्तान् मानवन् and  
 विहन् mean respectively "causing to shake," "causing to  
 dance and shaking," but the idea is the same throughout,  
 viz., the wind is the movingly the wind वनमयान्-  
 (the wind of the wind) is the wind of the wind of the wind





by loss of their wings उन्नतमुखा (मन) मयूरा रमन् न पश्यन्ति—  
The peacocks turning their heads upwards do not look at  
the sky. The cranes and the peacocks are all jolly in the  
rainy season. But as soon as autumn sets in peacocks  
give up their dancing and no cranes are seen in a row in  
the sky, waiting to see in the clouds. Cf. next verse and  
verses quoted under it. The adjective उन्नतमुखा is used pro-  
phetically. The peacocks do not look at the sky and hence  
there are no उन्नतमुखा.

VIRSE 1. मदन सङ्गप्रयोग विहाय मकरद्वीपान्न हस्तान् उपैति—  
The loss of love leaving abandoned the peacocks devoid of  
the practice of dancing goes to the swans whose notes are  
sweet. With the disappearance of clouds peacocks have  
discontinued their dancing and consequently have ceased to  
excite longing in the hearts of men. The swans, however,  
that had left for the rainy lake when the rainy season set in  
now that the rain is off the scene. Their notes now become  
exciting. It is for मदन is said to leave the peacocks and  
come to the swans. मयूरायोजनविहाय reminds us of 'हृदयप्रयो-  
गविहाय चार्द्रं निपतनी' M. I. 17. For the idea of the lines of  
ममदं न च योनिः सदा च प्रणिगच्छन् इति चरिणिणात् । शरणिं हनन्वा यदपीह तन्वा  
पुनस्तु मणीयान् ॥ VI. 44 and also "विहाय वाङ्मयमिति मदायवाद्  
मकरद्वीपान्न मे निगच्छिष्य । युतिं न च पुनश्च मयि विन पुनः प्रियं च विदुषा न  
मेच्छन् ॥' Kar. II. 25. मदन प्रणीतं येन सन् whose song is sweet.  
Note that प्रणीतं which is past tense but is used here as a  
noun in the active sense according to 'नवमते मासः क' Panini  
III-3-114. कृत्वाणोदमभी पदम् नीवान् मुक्त्वा मकरद्वीपान् उपगता—The  
splendour of the shooting forth of flowers deserting the  
Kulinda Kutya Arjuna Surja and Yupa trees has  
gone to the Saptarshid trees. Kulinda Kutya etc. are  
trees that blossom in the rainy season while the Saptarshi  
deserts forth flowers in autumn hence the idea. Note  
उपगता and उपैति are one and the same. Here we must under-  
stand by the two terms two varieties of the same tree in  
order to account for the use of two words meaning the

¶ the fragrance of the flowers of the *Shephalido* plants (which the gardens bear) मय्य सन्तिनि सम्मन्निग with (the notes of) multitudes of birds sitting at ease (in the gardens) i.e. without being disturbed or molested. The birds were sitting at ease on the trees because there was no rain showers to disturb them. पयन उन्मन्नि-having lotuses in the form of the eyes of female deer seated on them outskirt पयन a mile border outskirt. The gardens with the fragrance of flowers with birds giving out sweet notes and with the deer sitting on their borders were sufficient to inspire love in the mind of sentimental people.

VERSE 15 This verse describes the cool and fragrant wind of the morning which also excites love पवनं पवनं रविनाम्नः कण्ठयति—The wind excessively excites longing in the morning उत्कण्ठयति is a denominative verb from उत्कण्ठ् कण्ठाय-उत् + adj to पवन ) K poetically moving the *Kāṭh* into *Padma* and *Kāṭh* into lotus and (hence) becoming a cause of more coolness on account of their contact. We rather expect the wind to become fragrant on account of its contact with lotus but here it is described as becoming cooler. This should be accounted for by supposing that the wind became charged with water while shaking lotuses in lakes मद्गु often and often “मद्गु पवनं पवनं मद्गु पवनं पवनं” अमरः पद्मम् + white lotus पद्मम्-द्र is a lotus in general कुटुम्बः + white lotus (cf verse 2 above) also a red lotus will not on the word and is verse 2 above एषणां पद्मान्मद्गुदिवादि इन्द्र (the wind) taking away is charged with particles of dew adhering to the border of the leaves of trees Mark the पद्मदीर्घा अन्वयः in मद्गु पद्मान् etc. दृष्टिम् देव or frost Cf IV-7 above. The reading पद्मान्मद्गुदिवादिपद्मपवनं is bad whether विषयमात्रं be taken separately or forming a part of the compound for there are grammatical difficulties in its interpretation for which vide *commentary*.

VERSE 16 मीमांसायां विना द्रव्यं जनयति The borders  
(of fields lakes etc) give (create) light to man मीमांसायां-  
The world जन has no special (some) here. It just means  
"room" or "space" in general. So मीमांसायां (मीमांसायां or  
मीमांसायां) would strictly mean "space" on the borders"  
मीमांसा (for मीमांसा) boundary or border मन्त्र प्रवर्तयति (4)

to सीमान्तार्ण) with (surfaces of) ground covered with heaps of ripe *Silene* मयूज full grown, ripe शुनम्भ-नह-रम् (sun-  
fa) is sometimes used at the end of compounds without much alteration of meaning e.g. महीनल उपपन्न नभनर etc.  
For the idea of the line cf. verse 53 & *पुनः स्वम्भ शान्तिनानि*  
(and) to मयान्तार्ण) adorned with many (मयूज) a herd of cattle  
settled at १२५ हंसैः प्रनिनादितानि surrounded by swans and  
(with) groups of *Silene* लोहः This probably refers to the  
border lines of lakes.

VEPSF 17 In this and the following verse Nature  
is described as excelling women with all their charms. For  
this purpose the poet draws upon conventional similes  
which are the common inheritance of Sanskrit poets. सवना  
मन्त्रिण गति इमन्त्रिणा The exceedingly graceful gait of women is  
compared by swans, & they excel women in graceful gait.  
Of १२५ मयूज मे मयूज गतिरगम्यया हन्ता Vikra ५- Women  
are said to learn the special graceful features of their gait  
from swans. Cf. “सावित्र्यान्वा निष्ठावतये नम्य विदित्य गत ।  
मन्दु सन्निवृत्ति विनामयान्वयम यमाणमयाः ।। V III 41 विनति,  
न मयूज मे मयूजानि (मित्रा) — (1) beauty of (their) moon like  
faces is excelled by full blown lotuses मयूजानि विनामयानि  
मित्रा (मित्राणि) (then) eyes tremulous through the intoxi-  
cation (of youth) are thrown into the bed ground by lotus  
lotus & for the propriety of सन्निवृत्ति विदित्य note on इति  
in 11 II 12 & १२५ सति ननुभिन्ना भूविभ्रमा (मित्रा) the grace-  
ful & movements of the eyes brows (of women) are eclipsed by  
the shining of rivers. For this idea cf. मयूजानां धुमि-  
नित्यं विनामये Vikra 15-25 in which a woman is com-  
pared to a river and उपपत्ति प्रवृत्ति नदीविन्धु भूविभ्रमा Megh  
II-11 The shining मयूजानि (beautiful through intoxica-  
tion) is also good but मयूजानि is better as the movements of  
the eyes of women are more charming than mere eyes that  
behave.

flowers which the creepers have. The propriety of *dark* is not clear. Is the poet referring to some "dark beauties"? Apparently people, including the *critic* who explain *राजा* as "dark-coloured creepers" or "green creepers" seem to think so. But this is hardly correct. What the poet really meant by *राजा* is the *विश्व* creepers to which the poet himself has elsewhere compared the body of women. Cf. 'शाखावग दन्तिर्दन्ति मेघागे इदिवानम्' *Mugh.* II-41 "राम निमित्त-मित्तदद नमस्तस्मै निमित्त दन्ता इवाम्बिदन्तद्वय मयम्भ इदिवानम्" *M.* II-6 So *राजा* does not mean "a dark creeper" or "a green creeper". It means the *विश्व* creeper, which is identical with *वापारी* in *Marathi*. Cf. for the senses of *राजा* in three *gāthās* 'इवामो वदे प्रदग्म्य सन्धिं तृदगादे । विदे च कण्ठहति-वे दुमि स्वातद्वि विपु । सन्धिं मित्तुत्तं हृन् न्यौ शर्मिर्वरी । अप्रसक्तकृतावी च प्रियद्वारवि चोन्नते । समुत्तं शिवायका इच्छन्तिर्दन्तिर्वापारी । मन्दितायाश्च' 'मन्दिनी. चण्डूति.. इक्षिण नवमदिता इत्यावमान ..कान्ति (दन्ति)-The *Naravāhika*, charming on account of the *Kanleli* flowers, surpasses the splendour of their face possessing smiles bright on account of the lustre of their teeth. *नवमदिता*, of course, must have been used for the flowers of that creeper which are white in colour, for we have never heard of a creeper being compared to either face or smile. *चण्डूति* is the *Atalola* tree the leaves and flowers of which are red. In the expression 'splendour of the face with smiles' what is prominently intended is the splendour of the smiles. The *Naravāhika* flowers correspond to smiles which we know are represented as being white. Their whiteness is further enhanced by the lustre of the teeth which must have been pearly white. But what of *Kanleli* flowers, which are red? They probably refer to the lips of ladies which are always described as being red. It appears that the *Naravāhika* was hanging on an *Atalola* that I had put forth flowers. Its flowers therefore together with the flowers of *Atalola* seemed to enhance the beauty of a face bright on account of smiles and red on account of lips. It must be remarked that this simile is neither vivid nor natural.



form of which is excellent : o excellent splendour अतिशयम् (adj.) means pre eminent superior, very great विगतमत्र चक्षुषा वशीणम् (adj to नम) the sky from which clouds have disappeared and which is scattered over by the moon and stars नवशीणं past pass part from कृ (कृति) with अवमुत्कुम्भविनानाम् (adj नौवाशयानाम्) full of full blown white lotuses गजहस्तस्थितानाम् (adj to नौवाशयानाम्) which are occupied by *Rajah mae* birds स्थिता गजहस्ता येन स्थित comes after गजहस्त instead of preceding it as in the regular course according to Vartika " जानिराजमुखादिभ्य षत्ता निष्ठा वाच्या which means that in a बहुव्रीहि compound the past passive participle (निष्ठा) follows instead of preceding words which are expressions of place and time and the words मय्य etc o ग सारङ्गमथ (मथ भारद्वाजेन) मामजान (जानी मामा वय) सखजान (जाने सुख मय्य) etc Here राजहस्त is a जानि word hence स्थित comes after it The reading राजहस्तास्थितानाम् is correct गजहस्तस्थितानाम् resorted to by some मरुत भुविनानाम् (नायाशयानाम्) adorned with water having the brilliance of emerald stone the greenish blue sky with no clouds in it and with the moon and stars scattered all over appeared like a lake of dark-blue water full of white lotuses and swans This is a very bold fancy and may be taken as an example of what might be called the sublime in poetry For a similar bold idea of "न नमामण्डपमपुष्पमिनिनाम ताम मयफनमङ्गा नार शशी कृष्णस्त्रि वर्णाङ्गा नामा रुक्मिणी मयिने मयि" quoted by S Das as an instance of सहजनि

VERSE 22 This verse gives in a nutshell the description of the whole *Sharad* season with its principal characteristics शरदि शाना In autumn breezes blow cool on account of their contact with flowers We rather expect breezes to become fragrant on account of their contact with flowers But here they are described as being cool This must be understood as being due to the breezes being charged with the dew collected on the flowers सिन्धुमाला The various quarters from which dust is (choked) and disappeared (up to) lovely विगतमद्रुममथ If water has been free from all impurities The word रुद्र is an adjective should be understood as मयप्रधान i.e. used in the sense of रुद्रमय turbidity or taken as a noun i.e. an रुद्रमय, but or filled as Ait m. is. Diction

seeing various objects of nature are put in mind of their absent beloveds and being bewildered in their minds begin to weep इदानीं भ्रान्तिविन परिमृज्य सतिनि Now the travellers being bewildered in mind weep For परिमृज्य vide note on the word under II—22 अथ विद्यागामसितनयनलक्ष्मीमपश्येत् लक्ष्मिन्वा Having observed the beauty of the blue eyes of their beloveds in blue lotuses The blueness of eyes is a characteristic of feminine beauty मन्दहसस्वनेषु कणितकनककाञ्ची (कनकिका) the jingling golden zone in the warblings of melodious swans बधुजीव यद्यद्विदामाम (लक्ष्मिन्वा) the lovely splendour of their lower lips in the *Bandajia* flower When travellers look upon the blue lotuses they are reminded of the blue eyes of their beloveds when they hear the notes of melodious swans they think they hear the jingling of the belt of their mistresses, when the *Bandajia* flowers come within their sight they fancy they are seeing the lower lips of their better halves But all this sweet illusion they find to their grief is nothing but a hallucination They become bewildered and poor souls begin to cry in the end बधुजीव or वीरव is the name of a tree the flowers of which are red, रक्तकण्ठ बधुको बधुजीवक उमर (cf 'बधुजीवमधुमधुपद्ममृदुलितस्मितनाभम्' Cat II and 'वीरव वेदिवध कविन्दुमिषमृगीवमधुमि प्रदुर्निवाम' Raghua VI—25)

VEPSL 25 This verse describes the departure of autumn which while parting deposits some of its beauties in various places सभगा शङ्खगन्धरी कानि प्रगता The pleasant splendour of the advent of *Shankh* goes somewhere (nobody knows where) सभगा (शङ्ख) beautiful charming मृगया बधु-पद्ममृदुलितनाभिगता having deposited the lustre of the moon in the faces of women = कनक कण्ठ (निधार) and the charming warbling of the swans in (their) anklets studded with jewels कनककाञ्ची मन्दागाध मधु (निधार) the loveliness of *Bandajia* flower in their attractive lower lips We have met with all these ideas before so they need no comment here

FIRST 2 In this verse the poet is naming the usual benediction but it is a different indistinguishable No direct reference to the deity to whom the poem is supposed to be addressed is made here as in the last verses of the first and the second cantos With the poet has introduced

this change one cannot say. But the form of this verse is followed in the remaining cantos. The व might refer to readers as well. उन्मदा वसिनीश्च उव शब्द व चेतनि अगत्या प्रीति प्रसिद्धिम् । May this *Sharad* afford the highest pleasure to your mind like a lovely lady possessed of the intoxication (of youth) उन्मद (adj) ज्ञे जान—highest, pre-eminent. *Sharad* is compared to a lady, all the adjectives in the verse have a usual double meaning. The compounds are to be dissolved according to the principle laid down under verse 1 अप्पु विरच समदवक्त्रा (1) शब्द having a full blown lotus for her face. विरचवक्त्रमदिर दक्क दम्बा सा. (2) वसिनी with her face resembling a full blown lotus विरचवक्त्रमदिर दक्क दम्बा सा. कुडनी लोचलाक्षी (1) शब्द having for her eyes fully expanded blue lotuses: (2) वसिनी with eyes resembling fully etc. विरमिन्न वसाना (1) शब्द dressed in a white garment in the form of the blown, fresh *Kāsha* flowers: (2) वसिनी dressed in a white garment resembling the blown etc. कमुक्कचिह्वासा (1) शब्द having the white lotuses for her charming smiles, (2) वसिनी possessed of smiles resembling white lotuses. The *Sharad* has the expanded lotus for her face, blue lotuses for her eyes, the white lotuses for her smiles and she is dressed in the white *Kāsha* flowers. So she is completely like a lovely young woman. The poet hopes that such *Sharad* would produce in the mind of his readers the same highest kind of pleasure that is produced when they look at a charming young lady.

#### CANTO IV THE WINTER.

This canto describes the season known as हेमन्त or the Winter which extends over the months of Mārgashirsha and Pausā which roughly corresponds to a period running from the middle of November to the middle of January. The word हेमन्त is thus derived हिमंति नर्धयन्ति दध्मन्—the season which makes people strong because it is the season wherein people have good appetite and excellent digestion.

VERSE 1. (हे) प्रिये हेमन्तः सद्यसाज्ज Oh beloved 'the Winter season has set in. The other words in the verse



qualify हेमन्तः नवप्रभातः—नवप्रभात न प्रभातः, नवाष्टकम्, सस्वानिषते एव—  
 charming on account of the appearance of new foliage and on  
 account of harvests प्रभा (प्र) ट—प्र a sprout or a leaf, तस्यम्  
 or तस्यम् means grain or corn in general “तृणादीनां फलं सस्यम्”  
 अमरः प्रकृष्टदोषः—प्रयुक्ता लोभा वस्मिन्—in which the *Lodhra* trees  
 blossom वसिष्ठश्राद्धे in which the rice crops become ripe,  
 विनीवपद—विनीवानि पदानि वस्मिन्—in which the lotuses become  
 withered पवनलुप्त—पवनम् वयम् स्मिन् in which snow falls  
 वयम् (वोषयति अने) snow or dew (which gives pleasure through  
 coolness). From this season snow or dew begins to fall.  
 The fall of snow is a calamity to lotuses, hence the season is  
 said to be विनीवपद. Cf “जातो मन्ते शिशिरमपिना वसिष्ठश्राद्धाद्”  
 Megh. II-20 “हिममेकविचित्रं मे वस्तिना पूर्वनिर्द्दाल मया” Raghu, VIII  
 15 and “हेमन्तः प्रमिद निष्प्रवनायुदीनि” Mb. IX 10

season (विलोकादिसंज्ञा) and notes thereon and also V-9  
*infra* ) It is, under such circumstances better to adopt  
 the reading कृदुम् for the idea of whiteness with reference  
 to the garlands which would be expressed by the reading  
 कन्दम् is already manifestly expressed by the second line.  
 Moreover the description of white pearl necklaces being  
 red' and by saffron is more चमकमानसं कृदुम् यत्नः कृदुम्  
 चरदीपनम् अथ नया निमन्त्रा कृदुमिन्दुश्च निमिन्त्रा प्रचम्बल्य  
 snow the lotus flower and the moon कृदु is a haul of  
 jasmine which is white and hence कृदुम् means a jasmine  
 flower. The white pearl necklaces are approximately  
 compared to snow etc. I have the result  
 कन्दम् which could never have been the one intended by  
 the poet as is clearly shown by the trend of thought run-  
 ning through this and the following two verses. The  
 seems to be an emendation of somebody who failed to under-  
 stand the propriety of कृदुम्. Women lay up the white  
 necklaces because their cool touch was not pleasant  
 season

meaning bodies with and which adds to their beauty. "रङ्गी-  
यस्य च रङ्गीयं वर्णस्य कान्तिव्ययम्" व्याटि. It also means the yellow  
sandal Mallinātha commenting on 'रङ्गीयस्योदविलेपनविधम्'  
Si XII-14, explains it as "saffron" Cf. "रङ्गीयस्य कुङ्कुमम्"  
'राक्षसीरज्ज्मन् घृष्टं कङ्गीयं कुङ्कुमं विद्ध' इति आशयः. चर्चित (past pass.  
part from चर्च चर्चयति-ने) anointed, smeared (नार्यं मृगतोन्मनाय)  
मृगाम्बुजादि स्यादित्तानि (कुर्वन्ति) — (They decorate) their lotus-  
like faces with paintings of leaves चर्चिषा or चर्चयद्वा is a term  
applied to lines or figures of various forms which used to  
be painted on the bodies of women especially the cheeks  
and breasts, by themselves or by their lovers with fragrant  
and coloured substances such as musk, saffron, sandal juice,  
yellow pigment etc as a mark of decoration. Apparently  
this practice is not in vogue in modern days though rather  
a worse substitute for चर्चिषा is still found among women  
of lower castes in the permanent painting of trees etc.  
on their arms, known in Marāṭhī as चर्चणे For  
these paintings cf. " (पाणयः) मादन्वयज्जुहो विध्वनि द्यु-  
पय द्युपवर्णावली । कम्पूरामकरी पयोधरकुणे गण्डद्वये च भिष ॥" Pr III  
1-1 "चक्रा वर्णमृगाङ्गनाम गण्डम्यनी प्रोदिनरत्नदेवता" Raghu VI-22.

रङ्गाग्निमुत्पन्नं धीनरत्नलेखनं " Si. VIII-56 मन्त्राग्नि-पुत्राग्ना  
रङ्गा वज्रलेखा. (मध्यमपदोपिमुत्पन्नं), तामि रुहितानि सपञ्चद्वानि. (नार्यं  
मृगतोन्मनाय) शिरानि रङ्गाग्निविकानि (कुर्वन्ति) (Thy) fumigate or  
perfringe their heads (i. e. hair) with the black Aguru. It  
is a common practice with women to perfume their hair  
with sandal etc चार्वागृ is the black sandal which is supposed  
to be very fragrant cf. "चार्वागृर्द्वयन-दग्ना मन्त्राग्नि-पुत्राग्नि-  
प्रोदिनरत्नदेवता" Br. I-70. For the idea of चर्चिषा cf. स्नानादिमुक्ते-  
रनुपपन्नं विषयमन्वयनमङ्गिरः । तामि वमन्तावयमन्वयिष्ये केसिषु लेखे च  
मृगानाम्" Raghu XI-50. It may be noted that the line  
मन्त्राग्नि-पुत्राग्नि consists of जोष or a defect in poetry known  
as अविमृष्टविधेयाश. Every sentence consists of two parts, the  
subject (उद्वाच) and the predicate (विधेय) It is a general  
rule that the उद्वाच is placed first and the विधेय afterwards  
In ordinary life we speak of the subject first and then  
predicate some thing about it. If this order is changed,  
confusion would arise in the proper understanding of the  
meaning of the speaker and the fault known as अविमृष्टविधेयाश  
(अविमृष्टः प्राधान्येनानिर्दिष्ट. विधेयाश. यत्र) would arise. In the present  
case मन्त्राग्नि-पुत्राग्नि is what is predicated of मृगाम्बुजादि The

heard, he may be seen, though in English we talk of "hearing a man." So this expression is to be understood as "कविअलस्य वेदनमश्रीयत." In the same way winter cannot possibly take "beauty" for his resort so we understand the expression as "beautiful bosom-regions." Note that in the expression उत्सलभाग one word is superfluous. उत्सल or उग्रभाग would have been quite sufficient. Both the words have been thrust in for the sake of metre. The reading पल्लवोत्सलभागश्रीभास्व is also good. It means पल्लव श्रीभास्व उग्रभाग मेघा शोभा वास्व. This reading gives for the winter as his resort both the breasts and the thighs of women. तत्पदम् - तेषां पदम् तत्पदम्, तस्मात् जान स्वयं यस्य स. In the reading of the text तद् refers to उत्सलभाग and in the other variant to पल्लव and उग्रस्वलभाग.

VERSE 8. सीमान्तगाणि च न उत्सुख्यन्ति The borders (of fields etc.) make the heart love sick. For सीमान्त vide note on the word under III-16 supra. The other three lines qualify सीमान्तगाणि प्रभृत्यादि. चित्तानि filled with the shots of plenteous *Shālis* प्रसव a flower or blossom, here it must be taken in the sense of 'a shoot or sprout,' because the *Shālis* have no flower or blossom दृग्दृश्यादृष्यविभूतिवति beautified by heads of female deer-शृगालामङ्गना शृगाङ्गना, तासां शूना, तैर्दृष्टवितानि मनोहरा—(1) मनोहरी क्रीडिनिवाडितानि resounded by the charming *Kiouch* birds (2) मनोहराणि क्रीडनिवाडितानि येषु तानि possessed of the sweet warblings of herons. This probably refers to the सीमान्तगाणि of lakes etc. In the latter of these two ways निवाडितानि must be understood as a noun equal to निवाडा according to "ननुमते भानि वन" Pāṇini III-3-114. This verse is a simple puṇarvāsa of III-4.

VERSE 9. सगतिं पुमां चेनासि हरन्ति lakes attract the minds of men. The other lines contain adjectives to सराणि मृदुङ्गा—adorned with full-blown blue lotuses. मोम्भा—rendered beautiful by intoxicated *Kāḍamba* birds. प्रसन्नमेतानि waters of which are limpid or clear. मंसलानि pressed of moss. This is a better reading than सुशीतलानि, first because extremely cool lakes have no attraction for men in this season and secondly because शैवा or moss is generally found associated with lakes. Cf. *Sat* I 20 and *Ku* V-2.

The verse that is printed after this is a clear interpolation. There are two grammatical mistakes in it. We



do in the morning even now दृश्यं नूनमिह (दृश्यति अस्मि) which makes one proud when one sees one's beauty in it) विलासं विवृण्वन्—निर्लेखं चिकुरा यस्मिन् the hair of which (laco) are dishevelled (on account of the enjoyment at night) The reading बालान्नेत्रं मुनिना for बागं विनेगविह्वलम् is also good though the beauty of the expression विलासचिकुर is lost. It tells us that the woman is beautifying her face in the young rays of the sun. Thus also women do in the morning in this season शिवतप्तं निर्वीर्यं दृष्ट्वा प्रभिर वल्लभैश्चन्द्रमहम् (न) निगच्छे च—And pulling her lower lip the essence of which has been drunk by her lover and which is wounded by the ends of his teeth is observing (it). This description is very vivid. We, as it were see before us a woman standing with a mirror in hand with her hair dishevelled, pulling out her lip and looking at it. This with the following verse would be excellent examples of what is known as a स्वभाववर्ति figure.

VERSE 14 कदा दृष्टुमर्हति निद्रां प्रयाति Another lady warmed by the gentle rays of the (morning) sun goes to sleep. The other words qualify एषा प्रसक्त इति with her body languid through the fatigue of excessive enjoyment एतन्निद्राया एषा with her lotus like eyes extremely red on account of wakefulness at night शय्यायां वासा with the braid of her hair disordered on account of its being tossed about on the border of the bed शय्यान्तरेण—the word देश is superfluous. It has no meaning शय्यान्तरेण—शय्यान् the border of the bed मुञ्चति (n. 4) shake or toss about आकृष्ट (adj.) dishevelled & disordered इति वाक् note on the word under II 21 supra. This description too is very vivid. A beautiful woman with her body languid through enjoyment at night with her eyes red on account of her wakefulness and her hair disordered going to sleep when touched by the gentle rays of the morning sun would form quite an enchanting object for the brush of a painter as she has for the pen of our poet.

VERSE 15 शय्यान्तरेण केदारवर्णा कृति—(The youthful women are arranging their hair (i.e. tying them into a braid as women do in the morning) पानाद्यं यद्य (adj. to तद्वत्) whose slender bodies (गात्रवन्ति) are bent down by the weight of their plump and prominent breasts. Women are some-

tunes described as bending down under the weight of their swelling breasts. Cf "मौस्वन्ना म्नायान्" Megh II- 19 कुचमागन्निना न दासिन" Bh III-27 वनरीः जना (1) घना नीला अग्निगेहानामन्ना दामा ना (नक्षत्र) the ends of whose hair are dense and dark. (2) घना इव नीला गिरेरुन्नाना दामा ना the ends of whose hair are as dark as clouds Possessing jet black hair is considered in India as a sign of feminine beauty and the hair are often compared to the black bees though in the west golden hair are admired एभिस्तनुमनावत्तन्निमल्यश्रम सुन्दरिनीय having removed from their head the flowerless garland, the sweet scent of which had been enjoyed (at night) The garlands of fragrant flowers which the ladies had worn on their heads at night had all their flowers dropped down in the enjoyments of night and all their fragrance gone So it was necessary to remove them from the head before the arrangement of hair is taken in hand निमल्यश्रम-निगतानि मादति यस्यात् तन्निमात्यम् निमल्यं च तद्दामं च निमल्यश्रमं मादम् a flower garland (1) a garland एभिस्तनु-एभिस्तनु मनावत्तन्निमल्यश्रम इव तन्- which has given up its sweet scent" is also good and expresses the same idea

thought of their enjoyments at night. मृद् to bristle or stand on end ( as hair ) पुच्छ erection or bristling of the hairs of the body a thrill ( of joy or fear ) horripilation Cf पुच्छ पुन । रामाञ्चरञ्चरी रोमविक्रिया रोमहणम् । हेम । Though पुच्छ literally means the standing on end of the hairs of the body, yet the thrilling sensation or the sensation known in Marathi as जगाव काग येण, is experienced through the whole of the body even by those parts which possess no visible hair. The cause of this is that though no hair are visible on those parts yet the skin does possess minute pores which, as it were stand on end through the sensation. Hence the adjective सङ्ख्यमाणपुच्छ is appropriate to पयोधगन्ता उरु ( *ur* ) means wide spacious, hence plump fat पयोधगन्ता — it is better to take अन्त without any meaning here. The word literally means the regions of the breasts ( 2 सङ्ख्यमाणपुच्छा उरु पयोधगन्ता यामो ना whose breasts and thighs were horripilated उरु ( *ur* ) the thigh ( 3 ) Take अन्त in the sense of ' lovely or handsome ' सङ्ख्यमाणपुच्छ उरुपयोध or उरुमि पयोधरेण अन्त charming or lovely on account of their plump breasts that were horripilated or on account of their breasts and thighs that were horripilated. For the meaning of उरु cf अन्त उर । ' सुतावसिनि रम्य ममाश्रान्ते इत्यन इति उक्तम् ' Mallinath on वृत्तीन्द्रगम विमलदम्भगन्ता S. II-40 and also on Me. II-22. The reading सखीसमन्वितपुच्छपयोधगन्ता appears to be better because it is more in conformity with what precedes. It means ' whose breasts and large thighs are being pained i.e. are ailing ' ( owing to enjoyments at night ) प्रसिद्धिः इतः उक्तम् whose tender bodies were very much ( *म* ) relaxed. This also was due to the same cause । र रम्यदम्भे ॥ ११॥ note on the word under III 1 *supra*.



cally known as सन्धिबन्धवद् (vide S D VII p 382). Such cases are sometimes defended on the ground that Sandhi is optional in a sentence (cf सहिनैरप्ये निदा निदा धानुरसगदा । निदा समान वक्त्रे तु मा विवक्षामयेत्यने Korma 18) though a rhetorician would not admit such excuse but stamp the poem as *दुष्ट* or *lective*. For a famous example of this defect cf  
 “विह ना च न च मन्त्र न त्मा च न च Bh II 2 The reading  
 उवाचानु मन्त्र न काच एवानन्द्य would be better from this point of view सङ्गणनं मामा (a) to काच wherein the village frontiers are crisscrossed with (चाकल) plenteous ripened *al* crops. Both प्रसमादा and प्रसमाम् are good. In the former the 1st word is सीमन् (न) and in the latter सीमा (ः). The Bahuvrīhi compound has occasioned the change in the declension विनिवदिवदुवाच in which snow has fallen. Cf प्रवदन्तु वाः verse 1 *supra* and mark the change. काचमागमगतः surrounded by rows of *Kṛmā* *al* birds. Vide verse 3 *supra* and V 12 *infra*. The reading सीमामागमगतः is also extolled by the notes of *Kṛmā* *al* birds and is not so good.

are excellent or beautiful The word इत् at the end of feminine compound becomes इत् when the first member of the compound is an उपमान or a standard of comparison e.g. रामोऽम्, रामास्तु etc Cf. उच्चपद्मनीयम् Pāṇini IV 1 69 This rule is also applied to cases where the word इत् is preceded not by a standard of comparison but by words like सहित्, डाक लभ्य वासि etc including वीर्य वा etc e.g. सन्निवृत्त शक्रात् etc Cf. सहित्नाकलणवासादम् ibid IV 1 70 निशिर्वाह्यं यस्मात् न शान्तगच्छति whose name is Shantara आह्वय a name or appellation The word is derived from ह् to call and वा to go and is thus explained जाह्नवन्ति जात्रा (those who call) निर्वासनं or प्राप्तिं स आह्वय The other lines contain adjectives of कान्तम् मन्दम् भित्तिम् In which the earth is covered with collections (चय) of grown up Shalī (stalks) and sugarcane इत्यु-  
(from इत् to declare इत्यने असी माधवान्) sugarcane कञ्चित्प्रित  
गजिनम् rendered beautiful by the notes of Kari and birds seated here and there The description of Shālī and Karīmchar birds appears to be a common feature of this and the last two seasons प्रकाशनाम प्रकाशनाम् यस्मिन् नम्र in which the passion of love is excessive This probably gives the reason why the season is प्रमदाजनप्रियम् dear to ladies प्रमदाजन la lies taken collectively Vile note on जनिधिजन under II—22 p. 1 The reading प्रमदाजा बभूवयेनाहारम् adopted by N is to be explained as attractive on account of the collection of ears (अग्र) of grown up Shālī This is not so good as the one in the text which gives us one more characteristic of this season viz the sugar cane

VERSE 2 This and the following two verses tell us which objects are desired by people in this season and which deprecated. With these by way of contrast compare I 2 3 4  
 अब सग मर्षवता अबडा जनम्य सत्यता यन्नि In this season youth-  
 ful women become enjoyable by men. For the wording of  
 the line of I-14. The other lines contain objects which  
 along with young ladies become enjoyable by men. अबडा  
 women the so called *velvet* sex निरुद्ध गन्ध the interior of  
 a house the windows of which are shut. This was done by  
 people to protect themselves against cold and wind. This  
 adjective shows that the practice of shutting all the windows  
 of a room and allow it to be charged with death vapours

coming from its inmates, which is observable among some people in modern times, was as old as Kālidās विन्द closed or shut (from रुध्—दणदि with नि) वातायनम् (वात + अयनम्) ईयते अनेन अयनम् a way वातस्य अयनम् the way of wind वातायनम् a window is so called because the wind moves through it मन्दिरम् (मन्दने मुप्यने अत्र) a house दृताशनं fire (दृते अशनं यस्य whose food is what is sacrificed) भाद्रपती गभस्व the rays of the rayed one i. e. the sun गभस्वि (a ray) is thus explained गभस्व इति गं द्वेवर्गं (न गभस्वि दीपयति भाद्रपत् (in) the sun—one who is possessed of rays गभस्व means both (1) a ray and (2) the sun (from भा to shine) गन्धि वासांसि heavy garments A house with windows shut, fire, rays of the sun and heavy garments are all desired on account of the cold of the season

VERSE 3 This verse gives a list of objects not required सोमं जलम् चित्तं न रमयन्ति do not at present gladden the mind of people The other lines give the objects which do not please men चन्द्रमरीचिशीतं चन्द्रम् sandal cool on account of (exposure to) the beams of the moon The rays of the moon are always described as being cool and here sandal is said to become cool by their contact Vido 42 सुषितं शशिन्दुमुदरे इमं गृहम् the terrace of a mansion (appearing) beautiful on account of the autumnal moon शशिन्दुम्, सुषितम् It is, of course, physically impossible to have a mansion illumined by the autumnal moon in *Shashire*. No one might say that there is no propriety, or one may even go further and say it involves an absurdity, in saying that a palace rendered beautiful by the autumnal moon does not please men in the Cold Season. This objection is to be refuted by saying that शशिन्दु is to be understood here, not in the sense of "autumnal moon" strictly, but by *रम्या* in the sense of "the bright and lovely moon" as it appears in autumn, for the strict literal sense would not do here. If we explain शशिन्दु-रम्य as शशिन्दुम् सुषितम् beautiful like the autumnal moon, the difficulty referred to above does not arise. But this is not a good way of explaining the word First, because there is no striking resemblance between the sun and the terrace of a palace and secondly, because what the author wants to say is that men in this season do not like themselves on the terrace of palaces illumined by the moon as the cold is too great शशिन्दु-रम्य शशिन्दु-रम्य

freezes (rendered) cool on account of the abundant snow or dew सङ्ग (11/1) thick. Dew or snow falls in this season but breezes rendered cool by their contact are not prized. It should be noted that this verse also gives us by the omission of the negative particle the things which gave delight to men in summer. Thus चन्द्रमणिनिन्दनं चन्द्रम् etc. are pleasant things in the hot season.

VERSE 4 रात्रयः जनस्य मेधा न मयन्ति Nights do not become enjoyable by men. The other lines contain adjectives of रात्रयः. The relative जनस्य is used according to 'कथं पठति वा' Pāṇini II-3-71, which means that in the case of potential passive participles the agent of the action is put in the Genitive or Instrumental case. रात्रयः रात्रयः (nights) cool on account of the falling of large quantities of dew or snow मयान् a collection. शशाङ्कमन्दं पुनः दिशिदिशि rendered cool again i.e. cooler by the splendours of the moon. च जल्लोः or splendour विराट् सुवर्णं possessed of beautiful ornaments in the form of a cluster of pale stars. The stars were pale on account of the presence of the moon in the sky. It may, however be doubted whether any stars pale or otherwise are ever observed in the sky when the full moon shines therein.

VERSE 5 अमुका शिवः प्रव्याकुलः विभक्ति- Women longing or eager (through love) enter the bed chamber दहन्-दहन् (11/1) to प्रव्याकुलम् exclaimingly (दहन्) excited by the smoke of the black Aguru इन्द्राद दहन् दहन्ता वान्नादुत्पन्नं दहन् दहन् (11/1) to शिवः who have taken (in their hands) Tulsi, ointments and garlands. मन्त्रम् (विज्ञानं Marathi) is the preparation of the leaves of paper betel together with the areca nut, catechu, chunam and lagnam, which is usually chewed after local विद्वन्मन्त्रं ointment. अहं अहं अहं अहं (11/1) to शिवः who looks like moulds are made fragrant by the war of flowers. In the following सुखम् सुखम् to be taken as an adjective and सुखं सुखं pleasant (सुखं सुखं सुखं).

their mistresses and been many a time rebuked by them. The ladies had probably determined never to relent. But when they saw their husbands trembling and eager for sexual pleasure, they forgot their faults and satisfied their desires being themselves under the influence of wine. कृतवन्ताः वृत्तिः II-11 *supra* where the same idea is expressed. The difference between II-11 and this verse is that in the former the reason why the ladies forgave their husbands is the fact that they were frightened by clouds and lightning while here they did so because they were under the influence of wine. बहुशः नञ्जितान् अवि though repeatedly scolded. The force of अवि is this. In former times the husbands had offended the ladies and the ladies had reprimanded them soundly. It was therefore natural that the husbands should expect no mercy from them if fresh cause of complaint arose. That cause however, did arise and husbands again stood before their wives begging for pleasures of love. Under these circumstances the ladies would not have forgiven their husbands but they were under the influence of wine and their anger vanished in the intoxication produced. So the men achieved their end after all. सर्वेष्वन्तु possessed of tremour. सारसः चेतसः who had lost their hearts i.e. become confused in mind through drink (of their wives) विस्मयः 3rd person plu perfect tense of स्मृ with वि to forget. For a similar idea cf. पाण्डोर्वत्सकाणां वि सायनं प्रमदजनः । निशि शीतापदेशेन गन्धमास्त्रिनि विषम्. *Subhūt* p. 313 2.

VERSE 7 नवयौवना विव सवारसान् मत्तं प्रमदन् Women in the prime of their youth move about slowly at the close of night. ममस्त्रिनायः whose thighs were fatigued on account of the exhaustion (of pleasure). This gives the reason for the slow movement of ladies in the morning. This meaning is better than ममस्त्रिनायः 'whose bosoms pained through fatigue' because it accounts more adequately for the fact of their walking slowly in the morning. प्रकामकामिभिः युवभिः दयाम् निनाय मुनिदयं विष्मन्निगमिता (u l) to जिव) mindlessly enjoyed for a long time by intensely passionate young men during long nights. It is a well known fact that in the cold season nights are longer than days. This fact is poetically thus explained. अथर्वेण मय्येव शमिष्ये वामर प्रदाने । अधिकं यत् निनाय दयं ममस्त्रिनायः मय्येव शमिष्ये. *Subhūt* p. 313-4.

VERSE 8 Here women decorating their persons are looked upon as decorating the season as it were. The particular arrangement of garments necessitated by the exigencies of the season is looked upon as the dressing up of the season itself. स्त्रिय निवेदितात् कुसमं दिगिहृष्टे हिमगम विभूषयन्तीव Women as it were adorn the approach of frost by means of their hair interlaced with flowers (lit. with flowers entered in their interior). It would indeed be the decoration of the season if women take flowers which bloom in the season and decorate their beautiful hair there with निशदिशानि अन्न कुसमानि वेष्टांति This is an irregular compound. It would have been better if we had अन्नानि निशदिशानि कुसुमं मन्ना मन्ना (all to स्त्रिय) whose breasts are tightly tied by their charming bodices. The ladies wore their bodices so tightly as to press their bosoms because of the cold of the season. सगग रश्च whose thighs are prettily (वि) adorned with (ले द्येश्च) in coloured silken garments. The reading रौद्रवविभूषणोत्सव is better than रौद्रवस्त्रविभूषणोत्सव, as the dressing up of the breasts is already referred to in the first line. सगग coloured red रत्नायम् a silken cloth 'रौद्रव कुमिराशायम्' अमर

VERSE 9 कामिनः शीतं परित्यज्य स्वपन्ति Lovers defy the cold and sleep. The adjective which qualifies कामिनः supplies the poetic reason which enables them to defy cold. विगमिनीभिः पदाब्जं परिपीडिताम् (कामिनः) Whose chests are pressed hard (पति) by sportive women with their breasts. विगमिनीभिः is स्त्रियः स्त्रिया, while पदाब्जं is पदाब्जं स्त्रिया. The idea is that lovers while sleeping in the close embrace of their beloveds possessing prominent breasts did not mind the cold at all. कुङ्कुमगण्डिका (पदाब्जं) rendered reddish yellow on account of the Kunkum or saffron (with which they were besmeared) विभ्रत reddish yellow. The breasts were originally of a yellowish white colour the hues being beautiful and when they were besmeared with saffron they presented a reddish yellow appearance. मन्वापमन्वे नवयानास्तं (पदाब्जं) which were fit to be enjoyed at pleasure and were prominent on account of the prime of youth. This also accounts for परिपीडिताम्. The reading नवयौवनायाम् is also good. The idea of the breasts of young women possessing warmth is

sometimes met with in literature Cf ' इन्द्रमुक्कनमहो महदेव  
यद्वरतनो स्मरयानिनेऽन्यदा । स्मृतसयौवनतामपयाधरास्तनुहिनस्तु हिनस्तु  
विषोदिन " S1 VI-56, ' शिशिरमासमपास्य गुणोऽस्य न क इव शीतहरस्य  
कुक्षीष्मण । इति धियास्तरुष परिभेभिः पनमनो नमनोऽनुमतान्विया " *ibid* 65  
Also vide the following verse which gives the  
various objects with the help of which romantic people  
overcome cold in this season " एनीतगवयाधरा वरिसहस्रतृणचन्द्रानना  
कान्ता नैव गृहे गृह न च दुष्टे जात्य न काश्मीरजम् । ताम्बू न च तूटिका न च पद्मी  
नैव न गन्धाधित सद्यः गोघृतपाचिता न वन्द्या शीत तस्य गन्धने " *Sulda* p 363 14

VERSE 10 This gives a description of a nocturnal  
drinking bout इष्टा मिय कामिभिः सः निशासु उत्तम मद्य विबन्धि  
Overjoyed women drink in company with their lovers at  
nights excellent wine All other words in the verse are  
adjectives of मद्यम् मदनीयम् intoxicating ( मदयति तत् ) मनोहरम्  
attracting the mind To a drunkard the sight of the cup  
of wine is said to be very attractive indeed कामरतिप्रबोधकम्  
stimulating the passion of sexual enjoyment गुणानि तल्लम्  
( *adj* to मद्यम् ) the lotuses in which are made to shake by  
their fragrant breaths It appears these gallants of olden  
times who used to drink with their wives put in some such  
things as fragrant flowers or lotuses in their cups of wine ,  
vide for this ' पद्ममाहितान्धिलेधुस्तद्वपस्वपुनरुत्तरासनि । सस्मितानि  
वदनानि वधूनां साध्वलानि च मधूनि पुषान " *Ka* IX-51 " भूदिलासहम  
गानदुर्जुं विप्रमानि वधूनवधानाम् । आदरे मृदुविज्ञानपलाशैरुत्पलैश्चपकवीचिषु  
कव ' *ibid* 56

VERSE 11 This and the following verses describe  
women as they appeared after their enjoyments at night  
एका योनिप्रमत्ति शयनगेहाद् व्रजति In the morning one women is  
proceeding from ( her ) bed chamber वस्त्रमाकर्षयन्ती drawing  
or arranging her garment ( which had become disordered  
during the night ) The reading " व्रजति शयनवासालासमयद्वसन्ती  
is to be explained हसन्ती शयनवासाद् अन्यद् वाम व्रजति-She pro-  
ceeds from the bed chamber to another apartment smil-  
ing This is a good reading except for one grammatical  
inaccuracy involved in it वाम a house is masculine  
while in अन्यद् वामम् it is masculine प्रियवयसिपुत्र वीक्षमाणा  
स्वदम् looking at her person enjoyed by her lover This  
was what the woman did when she got up in the morning

अग्नमग्ना whose redness caused by intoxication is gone  
 Wine had brought on redness over the body especially over  
 the cheeks When the effect of wine was gone this redness  
 too disappeared अग्नमग्नेन हननिविडुवाया the nipples of  
 whose breasts were made thick or tightened (i.e. com-  
 pressed in) by the embrace of her lover The reading  
 हननिविडुवाया expresses the idea of the nipples being com-  
 pressed or bent down by the lover's embrace better than  
 हननिविडु Note that there is हननिविडु अग्नमग्नेन in गण्डिवन इतः.  
 Also mark that the word हन in हननिविडु is superfluous

VERSE 12 अग्न्या चारुताया कन्दिका इति गगन त्यजति Another  
 young lady of charming beauty leaves her bed early in  
 the morning अग्न (n) the early part of the morning (गगनि  
 नारुताया which chases away darkness) अग्नमग्निपामादि  
 कन्दिका कन्दिका wearing a braid of hair that was perfumed  
 with the fragrant incense of Agni अग्न (1 and 2)  
 the fragrant aloe wood and tree (न गगनमग्निम् probably  
 referring to the height of the tree) गगनिहसुमना कृशिताग्रम्  
 (adjectives to कन्दिका) from which the garland of flowers  
 had dropped and the ends of which were curled It should  
 be noted that the three adjectives of कन्दिका are significant  
 and refer to three different conditions of the hair कृशिताग्रम्  
 refers to the natural condition of the hair They naturally  
 had curls अग्न अग्नम् refers to the condition of the hair  
 when the lady entered her bed-chamber Before going to  
 her sleeping apartment at night the lady had scented her  
 hair with the incense of sandal गगनि गगन् refers to the  
 condition of the hair in the morning The lady had  
 decked her hair with a garland of flowers at night But  
 during the night the garland had dropped down So in  
 the morning the कन्दिका was गगनि अग्नमग्निपामादि  
 (adjectives to कन्दिका) with large buttocks a deep navel and  
 a beautiful waist All these are characteristics of femi-  
 nine beauty Cf. Megh II 19 The reading निम्नमध्यावसाना  
 is not good as it gives no good sense It means the  
 border or end of whose waist is deep It may be equal to  
 'having a thin waist' but the word अवसान has no meaning  
 Moreover निम्न is more often used with नमि The poet has  
 actually used the expression निम्नमग्निपामादि in the verse from Megh.  
 referred to above निम्नमग्निपामादि means distressed on account



of her thin or slender waist. Note that in ममतावति,  
no Sandha has taken place. Vide com. on this point and  
notes on IV-164 *supra*.

VERSE 13 The words in the indium italic in this  
verse might perhaps cause some confusion as in their con-  
struction दृग्वाच्य is involved. They are used in this sense of दृग्वाच्य or  
to indicate the existence of a particular state or condition (cf.  
“ दृग्वाच्यमप्यपि पाठान् II-3 21 ) and should be translated as  
characterized or distinguished by. Construct वनरकमलानि  
सद्यः श्यामुर्ध्वैर्निवृत्तवर्णैः ( उपलब्धैः ), अथवा न विषयं पादपादनिवृत्तैः  
( उपलब्धैः ) अससम्बन्धकैः ( च ) ( उपलब्धैः ) यानि अथ उच्यते यत्तन्मय  
शिव इव सन्निवृत्तः. The adjective वनरकमलानि is not constructed  
with निवृत्तैः as eyes are never described as yellow but the colour  
of a woman's skin is often described to be like that of gold.  
अधुना can be constructed with निवृत्तैः but is taken with वदन्निवृत्तैः  
as the whole face and not merely eyes are washed in the  
morning. अथ उच्यते यानि यत्तन्मय शिव इव सन्निवृत्तः. In this season  
women sit in their house in the morning like so many gold  
decorations of beauty. यत्तन्मय = यत्तन्मये has no special meaning here.  
सन्निवृत्तः does not refer to any posture such as sitting but just  
means stay or are seen or appear. शिव इव—No special  
common property wherein women resemble the Goddess of  
beauty is mentioned. We must understand a general resem-  
blance consisting in such qualities as beauty inspiring  
presence etc. between the two. Women moving about in the  
house in the morning with beautiful faces and attractive  
eyes and dishevelled hair appeared charming and hence are  
compared to शिव वनरकमलानि beautiful like golden lotuses.  
सद्यः श्यामुर्ध्वैर्निवृत्तैः only just washed with water. These qualify  
वदन्निवृत्तैः वदन्निवृत्तैः ( उपलब्धैः ) characterized by round  
faces. अससम्बन्धकैः with their hair adhering to their shoulders.  
This probably refers to women before they have arranged  
their hair into a braid. पादपादनिवृत्तैः—पादपादनिवृत्तैः येषां तानि, तानि  
च नेत्राणि च— with eyes the corners of which are red पाद ( adj )  
red तानि the corner or the angle of the eye, अथवा न विषयं  
( adj to निवृत्तैः ) adhering to or reaching as far as the sloping  
eyes. For अथवा न विषयं vide note on ओर्ध्वान् under II-16 *supra*.  
ससम्बन्धकैः or निवृत्तैः past pass part from मज्ज मज्जति to adhere or  
cling to with सद्यः and नि respectively. Having the corners  
red is a sign of the beauty of women & eyes are also

described as being so large as to touch the ears. Sanskrit poets are notorious for their exaggerations. In the description of women as in many other cases they indulge in the most astounding hyperbolical fancies. Thus the breasts of women are described to be as large as water pitchers (कुम्भमयी). This however is a very mild description. Sometimes the breasts in their eyes grow larger as large as are sufficient for the space of both hands extended (समस्तहस्तमयी) may even as large as a mountain. Similar to the possession of wide eyes is according to them a sign of feminine beauty. But when they come to describe them they do not rest content by endowing their ideal of beauty with wide eyes merely. But they force upon him eyes so large as to nearly extend as far as the ears thus making him think that the eyes of poor or linear readers who are not initiated into the poetical canons of propriety and naturalness a type of veritable ogre. For a person who has drunk deep into Sanskrit literature these hyperbolical descriptions do not appear as ridiculous as they we fancy would appear to a person who comes to read Sanskrit anew. A student should get accustomed to these which we trust would be enjoyed by him as he goes on. For the description of eyes having red corners and reaching the ears compare among many others the following. विक्रिन्नश्रुतमालिन नयः विदारन नयगुणान्तनाहित

Ku V 14 मग्न निमग्नप्रपञ्चकभाव न दूपाकम्ब पद्मा मन्दम् । न च कृत  
स्थानया प्रयाज इव श्रद्धागतिपातनीया \ VII 3, काम कथान्न  
विश्रान्त विगता मय गवन Pañj II 13 श्रुतलङ्घनद्वारमानयार्नि  
नाम्नन्मयामागवा । स्ताननायकमन्दमयान्वित गवन्मयगङ्गा S 11 p  
212 02

VERSE 14 इवाम्बुजस्य मग्न मन्दमनदवधमाऽ प्रकाश इवमयाव  
वव श्रुति Other youthful women having quickly put off the  
dress fit for the night and (worn) at the time of enjoy-  
ment put on the dresses fit for the day नयम् fit for day  
or night मग्न quickly प्रहाय indechnallic from मग्न with म  
तः abandon दृष्टु मग्न ( 1/2 to मग्न ) distressed by the  
weight of their large buttocks सिञ्चिन्म मन्त्रा whose waists  
were a little bent down. This is not a happy expression.  
The women's waists are not described as मग्न or bent down.  
Waists are generally described as being thin or slender.  
What the poet means is however pretty clear. The women

themselves were a little bent down in their waist, somewhat like स्नेहना स्नेहनाम्ना Me. II 19 स्नेहना वज्र-  
moving slowly through fatigue caused by the weight of  
their breasts. Indies walking slowly are often described  
as doing so on account of the weight of their breasts  
or buttocks Cf. अणीमाद्भ्रमना ' Me. II-19, दान दान  
निन्द्यमार्गद्वया मन्द विमानादि ' S. II 2 माक्राता जवनस्थेन परणा  
गन्तु न शक्ता वयम् S. D. V p. 222

VERSE 15 नखैः सन्निवृत्त्यङ्गालनानि भ्रुवनि youthful  
women decorate their faces at the time of sun rise. The other  
lines qualify नखैः पञ्चपञ्चितपाणान् स्नेहनाम्ना वीरवणा looking  
at the nipples of their breasts having their parts covered  
with mark (scratches) of nails. It would have been  
better if we had merely स्नेहना instead of स्नेहनाम्ना for obvious  
reasons. पदम् a mark or an impression. स्नेहनाम्ना स्नेहनाम्ना  
स्नेहना touching the end of their sprout like lower lips  
out by the teeth (of their lovers) स्नेहनाम्ना the word  
स्नेहना has no sense here. One wonders why the poet should  
now and then use such redundant words when they add  
no beauty to the expression. स्नेहनाम्ना a tender leaf often  
vjing with स्नेहना as an उपमान for the lower lip Cf. स्नेहना  
स्नेहनाम्ना " S. II 21 अथ स्नेहनाम्ना अथ स्नेहनाम्ना तेषामग्रम्  
according to " उपनिषद्भाष्येण स्नेहनाम्ना explained before  
स्नेहनाम्ना स्नेहनाम्ना rejoicing at this pleasure (viz. of the kind  
enjoyed by them at night) so much desired by them स्नेहनाम्ना  
(viz.) agreeable to one desired by one स्नेहनाम्ना may be taken  
either as the sense of pleasure or happiness or senti-  
ment in which case the expression would mean love  
sentiment so much dear to them स्नेहनाम्ना is also a good  
realizing and means the dress of their choice worn at  
(the time of) enjoyment

VERSE 16 This verse contains the usual expression of  
good wishes on the part of the poet. स्नेहनाम्ना स्नेहनाम्ना  
May this Cold Sanson always conduce to your welfare  
भवत्—The dative is used according to the Vartana द्वि-  
स्नेहनाम्ना for which vide Apte's Sanskrit-English Dictionary. स्नेहनाम्ना is a  
higher kind of pleasure or welfare. Diction also is made  
between स्नेहनाम्ना and स्नेहना in that delightful small Upanishad  
viz. स्नेहनाम्ना Cf. स्नेहनाम्ना स्नेहनाम्ना स्नेहनाम्ना स्नेहनाम्ना स्नेहनाम्ना

तयो भव जादवान्मय साधु भवति हीयतःप्राय उ येया कृणीते ॥ अथ च प्रथम मनुष्य-  
मनसा सपरीय विविनक्ति धीत । अथो हि धीतोऽभिप्रेयसो कृणीत प्रयो मन्ता योगक्षे-  
मादुपान ॥ II 1 2 The other lines qualify शिशिरसमम् प्रचुरमुद-  
वर्गा —प्रचुरा यदस्य विकाश यस्मिन्—in which there are varieties  
of preparations of sugar cane प्रचुर many यद fierce mo-  
lasses a preparation from sugar cane known in Marathi as  
यद The sugar cane appears to be a peculiar characteristic  
of this season खादु मय which is pleasant on account of  
the sweet *Shalis* and sugar canes Cf 1812 प्रवृत्तमातस्ता in  
which sports of amour are excessive Cf प्रकामरामम् of verse  
1813 जात इष्य in which there is the pride of the passion  
of love (1) the passion of love rages highest 1 जात कदपस्य  
दप यस्मिन् This adjective naturally follows the previous one  
कम्प the God of love hence the passion itself The word is  
derived in three ways (1) कदपयामीति मदाज्जातमात्रा जगाद य । तेन  
कदपयामात न यन्ता यतुधुज । ( ) कम् इति अयस कुत्तायाम् । कस्तिनो दप  
अय कम्प । (3) य मावम् तत्र नत वा दृष्यति दप arrogance pride  
प्रियजन हनु which is the cause of affliction to the mind of  
(women) separate from their dear ones

## CANTO VI THE SPRING

This canto describes the most important of the Indian seasons and though the poet has placed it last it is by no means the least in importance This is shown by the number of verses the poet has assigned to it वसन् the Spring or the vernal season covers the months of Chaitra and Vaisākha roughly corresponding to the period running from the middle of March to the middle of May The word वसन्त is thus explained वसन्ति नमन्तावरा It is interesting to read side by side with this canto the description of Vasanta that Kalidasa has given us in *Pāṇini* IX-20 ff and in *ku* III 25 ff

**VERSE 1** In this verse Vasanta is represented as coming like a warrior armed with a bow and an arrow to pierce the minds of lovers. The weapons that are represented as belonging to Vasanta in this verse properly belong to Madana or the God of love (vide the last verse of this canto and our note on वाग्धर under IV-11 *supra*). But Vasanta is the trusted minister, the bosom friend and the unchanging companion of Cupid in his warfare of love (cf. कनु न हृदयगम मया कुसुमावाजितशत्रुना मधु" *ibid* IV-24, 'तत्र मयावयादुसुमापुषोपि सहायमेक मधमव सख्या' *ibid* III-10 निपत श्रीकण्ठे जन्तवर्मणाय शशधरो वसन्त सामन्त कुसुममिव सैवमवला' *su'd p* 24 253) and the weapons of the one are attributed to the other (हे) प्रिये सरिता-सुकाना मनांसि वेद्ध वसन्तयोद्धा समवागत O beloved the *Vasanta-warrior* has arrived to pierce the minds of (people) who are longing for sexual pleasures वसन्त एव दाहा The reading मुरतप्रसङ्गिनाम् is also good and means of those who are attached to pleasures of senses प्रसङ्ग means attachment or addiction. The two other lines qualify वसन्तवाद्धा. The purpose for which the poet tells us the season has arrived gives us a general idea of the kind of description that we shall have in this canto. The canto teems with descriptions of women and nature figures but very little and even when nature is alluded to it is described as being the executor of love प्रकृति सायक—मकुलचुत्ताङ्गुल एव तीक्ष्णसायकम्—*who has* for his sharp arrows full blown mango blossoms Cf. 'त्वमासि मयाचनाङ्गरक्षक कामाय गृहीतधनवः। पथिपजनयुवतिलक्ष्य पञ्चाभ्यधिक शरा मव' Sak. VI-3 द्विरेफमाला गुण—द्विरेफानी माला एव विलसन् धनुर्गुण वरप—*who has* for his shining bow string a line of bees. This fact has already been explained in our notes under IV-11 *supra*.

**VERSE 2** प्रिय! वसन्ते सर्वं वाहनम् (वतन) Every thing is extremely charming in the Spring, oh dear! The other lines give us the things that appear charming in this season वाहनम् most lovely. Though this is a comparative form yet it is not strictly used in the comparative sense नर here shows simply excess. One may, however, take वाहनम् in strict comparative sense and say that all these objects appear more lovely in this season than in any other हृदा समुष्णा, त्रयः are full of flowers, रात्रौ प्रदीपः evenings are delightful, मया (०१) पल्लवः (मलयन्ति ते) शिव सखायाः Women are

full of the passion of love. Trees with flowers waters with lotuses women with the passion of love the wind with fragrance and the delightful evenings and pleasant days appeared all beautiful

अथ VERSE 1 This is an interpolated verse. A mere glance at it is sufficient to show it to be the work of a man who does not understand anything of poetry. वसन्तः नारीषु मनाः कुम्भं स्नानं सदा कुर्वति In the Spring time women put on their breasts a garland of attractive flowers. नदि has no meaning being apparently used for the sake of metre like the popular नदि नदि नदि नदि नदि (कुम्भं) सुवासिनी (नदी) they perfume their beautiful head (the hair) with flowers with *Ch. n. pakas* in it. चम्पकः is a kind of fragrant flower. The first line gives no meaning as it stands. The sense intended by its author appears to be that इषनवारः इषं इषनः (इषनि) they make the mansion cool by a few drops of water. This is done in this season by sprinkling water in the quadrangle or other part of the house. Vile com for a different construction of the line.

VERSE 2 अथ वसन्तः माणसम्भगाया वसन्तः सौभाग्यं ददाति This Spring imparts beauty to the waters of wells which (waters) had a girdle of jewels सौभाग्यम् beauty charm or grace. Cf. अन्नलालप्रभदत्त यदयं हिमः न सौभाग्यं ददाति तदयं. Ku I 3 and Ra. III 19. The wells were studded with jewels on their borders. Hence the waters looked as if they had a girdle of jewels. We know that in the ideal world of poets the well had all sorts of jewels and pearls set in them. Cf. Megh. II 13. अथ वसन्तः The conjective is used for the dative according to. अथ वसन्तः. Pāṇini II 3-0 as in the classical instance of वसन्तः इषं ददाति मणिमम्भगाया मणिना मम्भगा or मणः न मम्भगा यदयं नानि मणिमम्भगानि तेषाम्. शशाङ्कामाया प्रमदजननाया (अथ वसन्तः सौभाग्यं ददाति) (This spring gives beauty) to women possessing the splendour of the moon. शशाङ्कामाया इषं मायायाः शशाङ्कामाया. For प्रमदजननाया note on वाचस्पति under II 22. अथ वसन्तः कुम्भमादिना वसन्तः सौभाग्यं ददाति (वसन्तः सौभाग्यं ददाति) of mango-trees possessed of flowers. The reading, कुम्भमादिनाम् is good and means bent a little under the flowers. Some take मणिमम्भगाम् and शशाङ्कामाया as independent notions and not as a hyphen to वसन्तः ददाति and प्रमदजननाया respectively and

explain them as "This spring gives beauty to girdles set with jewels and to the splendours of the moon" This is not as good as above. For we see that there is a *क्रम* or symmetry running through the three lines consisting in the fact that each line contains a noun qualified by an adjective. This is shown by the third line wherein there is a noun and an adjective without the possibility of any doubt. So we construe the other two lines so as to fit in with the third. If, however, *मणिमयदानाम्* and *अनाहुमामाम्* are taken independently this symmetry is gone. The waters of wells studded with jewels, women possessing the beauty of the moon and the mango-trees laden with flowers did all appear charming in this season which naturally is said to give them beauty.

VERSE 4. This and following three verses describe what is known as the *प्रसाधन* or decoration of women. Here we are told that they wear silken garments to cover their buttocks and thin cloth over their breasts *विनासिनीनां विनम्यविभानि कुसुम-रागाङ्गिनि कुङ्कुमैलकञ्चिने*. The round buttocks of sportive women are (in this season) adorned with silken garments reddened with the colour of *Kusumbha* flowers. *कुसुम्भम्* is a kind of red flower. For the expression of "इयं सुन्दरी मन्मथस्तुल्यं कुसुम्भारणं चारु वेददधाना। समन्तस्य लोकेत्येव प्रशंसि पृथीकवा घटे स्थान्य मानीष धानि" *Jagannātha कुसुमगङ्गायै नन्दशुकेः* (विलासिनीनां) मन्मथदधानि (अङ्गञ्चिने) and their round breasts are decked with thin garments made yellow or red by the colour of saffron *गौर* (only) yellow or red. Cf. *अमर* quoted in *com.* and "गौर श्वेतलज्जे रति विमर्द्ध चन्द्रमस्यति" *हेम.* मन्मथदधानि round or circular breasts (सुवर्णा मण्डलानि or मन्मथ मण्डलानी).

VERSE 5. The same topic is continued here. We are told that women beautify their ears with suitable, fresh *Karnikāra* flowers and their waving dark hair with the *Aśoka* and the full-blown *Narāmollaka* flowers *प्रमदान-वती वर्णनं योग्यं नक्षत्राङ्गिकारं कान्तिं प्रयति*—A suitable fresh *Karnikāra* flower adorns beauty on the ears of women (i. e. it appears very beautiful on their ears or becomes them). For the decoration of women with flowers *vide* *Magh.* II 2.

VERSE 6. In this verse we are told that women put on necklaces on their breasts besmeared with sandal powder bracelets and anklets round their hands and belis round

then waists अनङ्गानरदानमाना निमिर्विनीना स्तनषु सितचन्द्रनादा हारा सङ्ग  
प्रयान्ति Necklaces wet with white sandal pigment come in  
contact with the breasts of ladies with beautiful buttocks  
whose minds are afflicted by Love अङ्ग the bodiless one, the  
God of love The story of the body of the Indian Cupid  
being burnt to ashes by fire coming out from the third eye  
of God Shiva is beautifully related by Kalidasa in his Ku  
marasambhava Canto III अङ्ग (and) tormented or afflict  
ed सिद्धचन्द्रनादा is used proleptically Breasts were bes  
measured with sandal and when necklaces were put on them  
they became wet भुजषु वन्द्याङ्गदानि (मङ्ग प्रयान्ति) Amulets and  
bracelets (come in contact) with (then) hands For this line  
vide IV 3 जवनषु बाह्वुः (मङ्ग प्रयान्ति) Girdles (come in con  
tact) with (then) waists Note the difference between these  
three words १२ आङ्गी-णि, निम्न १३ जवनम् though they are  
often confounded and used promiscuously to express  
‘buttocks’ आङ्गी-णी is the regular waist निम्न is the hinder  
part of the waist the buttock जवनम् the frontal part of  
the waist Cf ‘कटि आङ्गी वकुलनी’ and ‘पश्चान्निम्नं श्रीकल्या  
ङ्गिदेव जवनपुर’ अमर काञ्ची-चि (f) the woman’s girdle or  
zone furnished with small tinkling bells or other orna  
ments For this line cf पश्य जवने काञ्चीमञ्च स्रजा रत्नीभारम्  
Git 12

VERSE 7 This verse describes the perspiration  
arising on the faces of ladies through fatigue in amorous  
sports विलसितानां वस्त्रेषु स्वेदाङ्गम स्नान्ते विलसतामृषेणि On the faces  
of sportive women the rising perspiration spreads in the  
interval of their amorous sports स्वदाङ्गम् the rise or exuda  
tion of perspiration स्नान्ते अन्तरम् interval either of time or  
space With the reading स्नान्ते for स्नान्तर we shall have to  
supply २ after it (स्त्रेषु स्नान्ते च) and understand that  
perspiration arose on the face as well as in the interval of  
their breasts Though this is good, yet not so charming as  
स्नान्तर The reading स्नान्तर मालिन्यसङ्गम्य (beautiful through  
its contact with pearls in between the jewels) is bad as no  
ornaments of pearls or jewels are ever worn on the face if  
we except the nose ring (नथ) For the idea of the reading  
in the text vide IV-17 *supra* and note thereon यौक्तरित्युक्त  
रस-याक्तिरित्युक्त रस रस्य (and) to स्वेदाङ्गम् Whose form was



similar to pearls. The comparison of the rising drops of perspiration on the faces of ladies with pearls is very beautiful. मयत्रस्त्रियुः side note on मयत्रस्त्रियुः under IV-5 *supra* त्रिमासुहोषमेयुः ( *cf* to वनेषु ) resembling gold lotuses. अमुह-हम् a lotus that which grows in water उपमा coming at the end of compound means like निम, सखा etc. "similar to" or 'resembling' and is like them what is known as वाच्यलिङ्ग i.e. having the same gender as the words it qualifies i.e. in short, an adjective. ( *cf* 'खुल्लनपत्रे त्वमी (वाच्यलिङ्गा म्नु-याग) । निभस्तडाशानीकाप्रनाकाक्षोपमा' अमर, (गडिना भूतव्यपकत्वा दया । यथा पितृभुव, पितृह्य, पितृह्य )

VERSE 9 This verse tells us that the Spring is such a great exciter of passions that ladies feel love sick even when their lovers are near them. गन्वाणि उच्छ्वासदन्त्य नय कायुस्तु समीपवन्ति अवि ( सप्त ) समुत्तुना च मयनि Women refreshing their bodies feel extremely love sick ( in this season ) even when their lovers are by उच्छ्वासय ( nom. plu. of the fem. of the pro. pa. of the causal of उत् + शम् ) causing to breathe refreshing by giving them rest कायुः a lover समीपवन्ति अवि—The force अवि is as follows. Women had already indulged in amorous sports as is shown by their drooping limbs. Their lovers too were quite near them. Under these circumstances there was no reason why they should grow love sick because they had in their power all the means of satisfying their passion as soon as it arose in their heart. In fact they had satisfied their passion and yet they grow love sick. This is due to the highly exciting nature of the season. What the poet aims at describing when he says that women become love sick even when their lovers are near is exactly the extremely exciting nature of the season. Such descriptions are often found in literature. ( *cf* S D p 14 यः कामाह्वर स नय हि वर etc. अथकन्दनानि ( *cf* to गन्वाणि ) the joints of which have become loose or relaxed, drooping. This was due to amorous enjoyments. कन्दनमाकुलाणि oppressed by love. For वर side note under V-16 *supra*. The reading समीपवन्ति एतान् विषयुः is bad as all the charm of अवि is gone. समीपवन्ति कायुस्तु must have been only the vehicles for the meaning in the text.

VERSE 9 मा जनङ्ग प्राणिमनुष्य प्रमगजनस्य जडाणि तनुनि  
 प्राणि The God of love renders thin the limbs of wo-  
 men whose lovers are absent तनुनि पाण्डुनि etc are predica-  
 tive adjectives of जडाणि प्राणिमनुष्य प्राणि भव इत्य- The affix  
 र is added to जडाणि compound is when the last member is a  
 feminine noun ending in ड or ङ, or a noun ending in ङ  
 जयनत्र Panini 1-4 1.3 पाण्डुनि pale समयानि dull or  
 languid or full of dullness or sluggishness This is an in-  
 stance of मातृप्रधान निर्देश (for which see note on मातृप्रधान under  
 1-6) for मय is it self an adjective meaning dull or languid  
 मनुष्य oft n and often जमगनप्राणि (adj) to जडाणि inclined to  
 yawning Note that yawning is peculiar only to the mouth  
 while this adjective qualifies all the limbs (गताणि) This is  
 not a happy Having dull slender emaciated limbs  
 and being always inclined to yawn showing that the lady  
 has no heart for anything to do are signs of the lover being  
 absent The reading प्राणि पश्यन्ममप्रमणि is bad as it gives  
 no good sense and one does not understand what the adje-  
 tive means when applied to गताणि The word प्राणिमनुष्य is  
 moreover a necessity in the sentence For a description of the  
 yawn of a lady vide चक्रीकृतभ्रजगतिरि चक्राकृतपद्ममममद्रीवम् । नी  
 हरति कस्य हस्य हरतिहस्य जमगताम् Subha p 287-420

VERSE 10 This verse describes women in the prime  
 of youth and under the influence of the God of love But  
 the description is given in a round about poetical way  
 The bodies of women are supposed to be in the possession of  
 Cupid who has made them his residence But he has occu-  
 pied the various parts of the bodies in various forms Thus  
 when the poet wants to describe the tremulous glances of  
 ladies he tells us that the Cupid who lives in their eyes is  
 unsteady Similarly instead of saying that the cheeks of  
 ladies are pale or their breasts hard the poet says that  
 Cupid is pale in their cheeks and hard in their breasts and  
 so on सौभाग्यमनुष्य जय बहुधा स्थित The Cupid of women resides  
 (in their bodies) in this season in various forms मदिगङ्गस्य  
 नवपु लो (जनङ्ग) unsteady in their eyes languid through  
 wine मदिगङ्गस्य as going with नवेषु is explained in three  
 ways (1) मदिगङ्ग अलसनि तपु (2) मदिगङ्ग च रम्यानि च तपु where  
 मदिगङ्ग = मज्जास्रदानि according to राधकेश on Sal I 23 मदि-  
 गङ्गस्य (Eyes) which are languid and which show

signs of intoxication (of youth) (३) मग्गनि तानि मदिराणि, तानि च अलसनि च तेषु (Eyes) which are fascinating or bewitching and languid गण्डेषु पाण्ड pale in their cheeks स्तनेषु रुटिन hard in their breasts मध्येषु निम्न sunk or slender in their waists जघनेषु पल्ल fat in their buttocks Unsteady, languid eyes hard breasts a slender waist and fat fleshy buttocks are all marks of feminine beauty For the general idea of the verse of "अहं कृपया कृशं क्लिप्ते विभुः क्षुब्धं विस्तृतं नितम्बे । अपोऽहणमाविस्तु चित्ते कल्याणशालि कपालिभागेधेयम्" quoted by कुवल्यानन्द under उल्लेखान्तर and Megh II 19 so many times referred to above

VERSE II काम प्रपञ्जनस्य अङ्गानि निद्रास्तविभ्रमाणि करोति  
The God of Love renders the limbs of women slow, through sleepiness in their graceful sportive movements Supply some such word as अस्मिन्मूर्ता or यथा Women kept late hours at night being under the influence of Love and hence the slowness of the movements of their bodies निद्रास्तविभ्रमाणि- is a predicative adjective of अङ्गानि निद्रा अस्ता निद्रास्ता तादृता विभ्रमा येषां तानि-the sportive movements of which are dull through sleep रास्त (adj) languid dull tired For विभ्रम vide note on II 7 *supra* वाक्यानि स्त्रियमदराग्मानि (करोति) renders the sentences or words somewhat solicitous (for pleasure) through intoxication When women were drunk their unguarded words expressed their desire for enjoyment The reading मदराग्मानि is going with वाक्यानि is not good We have explained it above as मदनराग्मानि राग्म (adj) means ardently longing for or eagerly desirous of So मदराग्मानि has been explained as (words) which are राग्म or which long for (pleasure) through intoxication i.e. which express a desire for pleasure It should be noted that this meaning is obtained in rather a forced way and does not appear to be natural The natural meaning would be मदराग्मानि eagerly desirous of intoxication This would mean that the words of ladies expressed a desire for an intoxicating drink This does not actually express the idea of being desirous of which is contained in राग्म and which naturally belongs to a human being is ascribed in each case to वाक्यानि to which it cannot be ascribed except in an indirect manner The comment explains मदराग्मानि as मदनराग्मानि राग्मानि (quivering through intoxication) and quotes a lexicon

for this meaning of रग्मः. The sense would then be that the words of ladies trembled as they came out of their mouths as the words of intoxicated people do. This is good, but it must be noted that this meaning of रग्मः is not commonly met with. On the whole the reading मदिगग्मानि adopted by L. appears to be better. It means that the sentences were dull on account of the wine. The ladies were drunk and consequently were unable to speak eloquently but talked in rather a dull languid way. For रग्मः ॥ १० 'मनुष्या मेदुषा स्तेनः स्वप्नः नात्मनो विचरन्ति' quoted by Mallinatha on 'उवाच निवश्वचुल्लाननायाम् S. IV ॥ वीनिदानी धूमरनिदानी (रग्मनि) ॥' under the word glancees crooked or side-long on account of the knitting of the eyebrows वीनिदानी is a noun according to 'मनुष्य भवत्' The natural languid movements of the bodies of women and their dull words and side long glancees are expressed as being brought about by the God of love. (॥ १० ॥ अदरेणाज्जहा शीतं मरुतमिहा रिन्ध्यन् निनावाह् ! उपनिदानी वीनिदानी वीननमरुत्तं च रग्मनि' quoted by S. D. p. 40)

VERSE 12 विषमिवाभिर्द्वयामि माप्य मन्दं चन्दनमपि चन्दनं To  
(lit an) then white breasts is applied sandal pigment by  
sportive women : मन्मथमि (c) to चन्दनम् (d) langul through  
intoxication विषदुः माकम् (e) to चन्दनम् (f) which was mixed  
with *Prigaynu*, *Kulajula* and *Haridra* : विषदुः (f) is a  
kind of creeper which is said to put forth blossoms when  
touched by women. While the verse quoted under verse 18  
says : But how can sandal pigment with which the breasts  
are besmeared be mixed with the *Prigaynu* creeper ? विषदुः  
(g) means saffron and this word must be understood in this  
sense here. But we have कृकृम गम which also means  
saffron. In order to avoid repetition we must understand  
that by using two words *विषदुः* and *कृकृम* meaning the  
same thing the poet is referring to two kinds of saffron.  
The author has used such a pair of words before. Cf III-  
13 *सुगन्ध* and note thereon. For *हरिद्र* vide note under  
IV 5 *सुगन्ध*. अन्तर्गत part of the *सन्निवृत्त* (beside  
the *पुनराभिर्द्वयम्* (चन्दनम्) mixed with *मन्मथ* (f)  
the navel of the lotus flower which is found in their  
navel.

VERSE 13 जन शृणुषि वसामि नृण विहाय नरनि ( वसामि ) धत्ते

People at once cast aside heavy garments and put on light ones. In Spring the shadow of the coming Gishma is cast before and hence the change of garments राम साद्र ( जन ) with their limbs drooping on account of the intoxication of love. This seems to be a favourite adjective with the poet while describing people in this season : वसामसत्रितानि ( adj. to नृनि वसामि ) raddened with the juice of lac. सुगन्धिसागराश्चुर्वितानि ( adj. to नृनि वसामि ) pertumed with the fragrant black *Aguru*. The garment in favour of which the old heavy ones were discarded were light dyed with the juice of lac and fumigat d with the incense of a fragrant kind of sandal.

VERSE 14 In this verse we are told that the excitement affects the soul, not only of human beings but also of beings of lower order. मन्त्रोक्तिं प्रिया बुभुक्षति The male cuckoo kisses his beloved. The male cuckoo figures a good deal in Sanskrit erotic poetry. Its notes are described to be highly love inspiring. Cf Ku III-32 पुमोक्तिं प्रमत्तं काव्यिनम्. The peculiar *Sandhi* is obtained according to 'पदसंयोगः' Pāṇini VIII-36 चतुर्मासं मत्तं मत्तं (adjutice to पुमोक्तिं) intoxicated with the wine of the juice of mangoes and exhilarated by love. The *भुज* appears to be a favourite food with the cuckoo. Vide the verse from Ku referred to above. मन्त्रोक्तिं अयं वृक्षद्विषोऽपि विद्याया विप्रं वाटं प्रमोदि This humming bee too is attracted on a lotus address es pleasing flattery to his beloved. वृक्षद्विषोऽपि विद्याया विप्रं वाटं प्रमोदि The *प्रमोदि* is *प्रमोदि* and appears to be put in for the sake of metre and for the alliteration in प्रिया प्रियाया प्रमोदि वाटं or टु ( न ) means plasing or agreeable words, or sweet or coaxing speech or flattery especially a line well by a lover to his beloved in order to win his affections. This flattering speech in the form of the humming was much liked ( प्रियम् ) by the female bee as flattery from their lovers is naturally pleasing to young members of the fair sex. The greater part of the tenth canto of श्रीमद्भक्तिक consists of such coaxing addressed by Shri Krishna to his mistress Rukh. Cf "विरचितेन वादुवचनमननं चमत्प्रतिप्रतिप्रतिप्रति" Git XI, 'विरचितं प्रियतम इव प्रयत्नं वादुवचनम्.' Mgh 1-11 and Anura 1-2. For वाटं in the sense of mere



the cold Season the trees had lost all their leaves and had remained only in trunks and stumps but now in Spring they began to put forth leaves and flowers the leaves and flowers of the Ashoka are red We are told here that the flowers of the Ashokas were red from their very stalks आग्रस्त from the root (i.e. the stalk) the preposition आग्रस्त to express the limit inceptive (संनिविष्टि) or in the sense of from and also the limit exclusive or conclusive (मर्यादा) or in the sense of till as far as and in both cases governs the Ablative case e.g. आशुनाश्रुतमिच्छामि 'Sak I on आशुनाश्रुतम्' Megh II where आ denotes the limit inceptive, 'आपरिवाहद्विषाम्' Sak I—2 where आ denotes the limit exclusive In the present case सूत्र is Ablative, the termination न्न being added in the sense of the Ablative according to पञ्चम्यान्निष् Pāṇini V 3 7 Sometimes आ in the two above senses forms an अवयवीय compound ('आशुनाश्रुतमिच्छामि' Pāṇini II-1-1, ) when joined to a noun e.g. आत्मन् from the birth आत्मन् till death

VERSE 17 This verse tells us that the young *Alimulita* creepers full of leaves and flowers create a longing in the heart of lovers समवेक्ष्यमाणा बालातिमक्कलनिका कामिभिरनासहमा उन्मथनं कुरुति The young *Alimulita* creepers when seen suddenly inspire the minds of lovers with longing समवेक्ष्यमाणा योम प्लु of the present pass. of सून् अन् इमं तिमिक्कलनिका also known as माधुरी (Maithi कुसुमी or कन्दुरमाधुरी is a kind of creeper represented as twisting itself round the mango tree and as the beloved of that tree (1) कन्दुरादी सफरामनोजानिमुक्ताम्ना पल्लविता सप्त " Sak III परिपृहाण गते सफरामना त्वनतिमुक्तामनामिति मयि " M IV—1 } The two other lines qualify बालातिमक्कलनिका मनं बुद्धा—मन्ताश्च न द्विरफास, न परिपृक्षिताणि आसन्ति इत्यादि वासा ना—The charming flowers of which are kissed by interwoven bees मन्ता यस्या—मन्तायासीति नमः नन आह्विता नमस्तु (नमस्तु सूत्र-न) यस्या यामोता—the soft long and leaves of which are set in motion by the gentle breeze

VERSE 18 (1) प्रियं कुरुष्व कुरुष्वमज्जानं परां शायं इहा कुरुष्व मन्दरदम्बयनं कुरुष्व कुरुष्वमज्जानं न मन्त्रिणि The hint of what person addressed who has got (any) feeling (1) beloved is not affected by the fall of the arrows of the God of Love at the sight of (it after seeing) the excellent beauty of the

clusters of the blossoms of *Kurubaka* trees कुरुबर a species of amaranth or a tree of unfading flowers. This tree is said to put forth flowers when it is embraced by women. This is one of the conventions of Sanskrit poets. The following verse brings together all these conventions about the trees putting forth blossoms 'स्त्रीणां मृगादिप्रसङ्गविरमन्ति नकुन सीदगण्डवसकस्यादायानन्ताकस्मिन्कुरुवर्षा व्रीणातिन्दुनभ्याम् । मन्दगं नमव कयाप्रियदुहमनावप्यसा उक्तावानन्वये मान्त्रममविरमन्ति यथा नवनक्षत्राणि सा' quoted by Mallinatha (in *Me* II-15) मञ्जग-वि (1) a sprout or bunch of blossoms मञ्जग-वि who possess a heart 2 feelings which reside in it वि shall be taken in the sense of अविरमन् which may be expressed by in stead certainly. The reading 'वि विरमन्' for 'मञ्जग-वि' though claiming on account of the introduction of the usual traveller is not so good, as another वि is uselessly brought in मञ्जग-वि विरमन् (2) to मञ्जग-वि) possessing the beauty of the face of (his) beloved. One wonders what resemblance there is except in the fancy of the poet between the face of a lady and the bunch of the blossoms of a *Kurubaka* tree. *Valhika* in this poem now and then uses such comparisons as do not appeal to us. This probably is an indication of the immature poet विरगद्वयान (ad) to मञ्जग-वि, which have just shot out. The idea of the verse is. When a sentimental person looks upon a *Kurubaka* tree full of blossoms he knows that the tree must have been embraced by ladies. This probably recalls to his mind many a happy occasion when he himself must have been with regard to his beloved in the same pleasant situation in which the *Kurubaka* was before it began to put forth blossoms. This recollection is followed by a volley of the arrows of Love directed at his heart,

VERSE 19 Here the earth covered all over with the red *Kimsuka* forests is compared to a young bride dressed in red वसन्तमय सखा कुसमावर्तते सिद्धयन् सख मयाविना इव धूमि रक्तगुग्गुलु सखय इव मयि-In the spring time the earth at once covered on all sides with the forests (सख) of *Kimsuka* trees bent down with flowers appears like a new bride dressed in a red garment सिद्धयन् (explained as सिद्धि दय इव 1 इन्द्र पदमयवन्तात्) is a kind of tree known also as वसन्त which has beautiful red blossoms but without any odour सिद्धयन् means a blossom of that tree (1 विद्यान्ता न शमन्ति निगम इव



किञ्चिका Chm 7 It appears that the *kinshuka* blossoms in Spring Cf 'उपहितं किञ्चिरापगमयिष्या मुकुलमालमशोभनं किञ्चिकम् । प्रणयिनीं नववस्त्रमण्डनं प्रमत्त्या मदरागितल्लब्धया' *Raghu* IV-27 रत्नागुणा-रस मयुज यस्या त—Here a young bride is described as dressed in red while in III-1, *supra*, we have seen a नववस्त्र dressed in white. Whether the poet is actually referring to any real social customs of his days or whether he dresses his young brides in whatever dress suits his fancy at the moment without any regard to social customs one is not able to know positively at present. Is it that the dress of a bride varied with the season? अर्धमवहितसदृशे (a) to किञ्चिकवदे (resembling blazing fire) (i.e. appearing as red as blazing fire) मरुता मयुजे (ad) to किञ्चिकवदे (shaken by the wind मरुता मयुजे of मरुत् the wind) हि is apparently used without any meaning for the sake of metre though one can explain it away, as we did in the last verse as being used अतिशयोक्ति or to give more emphasis.

VI RSL 20 The idea of this verse is that the *kinshuka* and the *karmakāra* flowers are already too much for the young lover. But when the cuckoo begins to soo its sweet notes it becomes quite intolerable to him. Translate. Is not the mind of young men which is riveted on their beautiful face (beloved's) (already) broken (or split into two) by the *kinshuka* flowers possessing the splendour (i.e. the redness) of the beaks (lit. mouths) of parrots. Is it not (already) burnt by the flowers of the *Karmakāra* tree that (यद्) this cuckoo again wounds it with its sweet notes (lit. words)? The poet means to say that it is very cruel on the part of the cuckoo to do so. For किञ्चिक vid's note in the last verse उदितुस्तुतिः शोभा वाचिधुनि-उदितुः अयं फलपत्र is a kind of tree which puts forth blossoms when ladies dance before it (vide the verse quoted under IV-16 *supra*). Its flower too like the *kinshuka* possesses an excellent colour but no smell and hence is not liked. Cf कर्मकर्म मदि फलपत्रं मुदति निरञ्जना मय चन्द्रावराणामवर्तिषा गुणानां वराहवर्षा विचक्षणं यदुक्तिः hu III 26 कर्मकर्म वृक्ष इति probably not male known? कर्मकर्म is not required मरुतानिहितम्—शोभते वदुत वामं न मरुतम् नाम किञ्चिक-attached to or riveted upon beaks with beautiful faces.

VI RSL 21 This verse describes the effect of the

sweet notes of the male-cuckoos and ' the murmuring of innumerable bees ' on the mind of women staying in their families i.e. with their husbands. It argues a good deal for the love inspiring character of the cuckoos' cooing and the bees humming when they have power to unsettle the modest, bashful heart of ladies living with their husbands.   
 मध्याह्ने भुंजि ( च ) वधूना तज्जगन्निव हृदयं कृष्णहृदि भगवन् पदाङ्कुर इत्यम् ।  
 In a moment have the male cuckoos and the bees agitated ( पदाङ्कुर इत्यम् ) the bashful and modest mind of ladies even in the house of ( then ) families तज्जगन्निव full of bashfulness अधिनन्दम् पोष्यः ॥ ५५० ॥ of modesty भगवन्—The instrumental is used according to " भवत्यङ्गुलीया ' Pāṇini II-3-6 The instrumental is used with words expressive of time and place when the accompanying instrument of the desired object is meant to be expressed. ॥ ५५१ ॥ द्वापरादयं यत्कालं भवति, तत्रात्र वाङ्मनसाधीन ( ५५१ = Gail ५३ ) कृष्णहृदि एव in the house of their families i.e. in the house of their husbands i.e. while staying with their husbands. The force of अस्मि is that a lady staying with her husband has nothing to fear from the cuckoos and bees as it is not possible that she would suffer much from love-sickness when her husband is near. Yet we are told that the mind of such ladies is much anxious by the cuckoos and bees. This means that the notes of cuckoos and humming of bees are highly exciting. Some explain कृष्णहृदि as even in the house of high born persons taking इत्यम् in the sense of ' of a high or noble family ' This would mean that generally ladies in high family are not susceptible to the influence of this kind but the cuckoos and bees have such a great power to excite the mind of woman that even these ladies are agitated by their notes. But this is not half so charming as the first way for in the court of the God of Love there is no such distinction as ladies in high or low families all of them being equally apt to be influenced by him and his conductors such as the cuckoo the bee etc.   
 वन्द्योऽयं उमरुर्हृदयं ( अत्यन्तस्वल्पेन हृदये ) whose notes ( lit. words ) are sweet and indistinct and which are possessed of joy यत् ( ५५२ ) sweet and indistinct तत्रात्र पश्य पश्य पश्य तत्रात्र + दा इत्यङ्गुलीया इत्यङ्गुलीया इत्यङ्गुलीया ( संग्रहः with इत्यङ्गुलीया ) uttering sweet indistinct sounds through excessive intoxication The real thing इत्यङ्गुलीया इत्यङ्गुलीया इत्यङ्गुलीया is all a good and in any intoxicating words.

VERSE 22 This verse describes the vernal wind वसन्ते  
 नगणां हव्यमानि हरन् वायुर्विवानि In Spring the wind blows forcibly (वि)  
 attracting the minds of men. The other lines qualify वायुं कुसु-  
 मिना सहस्राणाम्वा मन्मथयन् shaking the branches of mango-trees  
 full of blossoms For कुसमिन विदो नोत on पृथिवि under VI-15  
 मन्मथः सहस्रम् is a very fragrant kind of mango-tree Cf  
 - 'आश्रयन्ता मन्मथोऽसौ सहस्राणानि निखरन्त' मन्मथमन्मथं ननोमि दिशु  
 दिश्यामन्मथं wafting the notes of the cuckoo through the quar-  
 ters It is common experience that wind स्रजः is the sound  
 all around which in its absence would not have travelled so  
 long परभूत-ता (nourished by another) means the Indian  
 cuckoo It is said that the cuckoo lays its eggs in the nest  
 of the pulchri crow which thence the eggs to be its  
 warm and hatches them and nourishes and brings up the  
 young ones till they grow old enough to abandon imma-  
 fully the nest of their nourishers Hence the cuckoo is  
 known as परभूत (परभूतः) मन्मथः, परभूतः etc as the crow as  
 परभूत (परभूतः विमानि or भानि) Cf ' प्राग्वन्निगमन्तमन्मथमन्मथमन्मथं  
 परभूता स्रजः पाथयन्ति Sak V 22 नीदरागवन्निगमन्तमन्मथं lovely  
 in consequence of the disappearance of the falling of snow  
 When the snow was falling the wind was unbearable  
 on account of its excessive coolness विगम disappearance समन्मथ  
 very fortunate lovely charming be useful Cf ' कल्याणि  
 सुभगा मन्मथुः किं वनमिदं नवमन्मथुः' Sak VI 80 न न  
 प्रीत्यमन्मथं नृपमन्मथगच्छ सुवन्ति Sak III 1

may ask what is the propriety of सविभ्रम in सविभ्रमसूक्ष्मनिवायडान . We know that the smile is white. But does it make any difference in the colour of the smile of a lady whether she be सविभ्रम or not? We think that सविभ्रम here serves no purpose as there would be no difference in the smile of a lady whether she is सविभ्रम or otherwise. We thus have here the fault known as शब्दावन which means मुख्यान्वयकारिणः । what does not help or what is not needed for understanding the principal idea. Here the principal idea is as white as a lady's smile. The adjective सविभ्रम is not required for understanding it as the fact of the lady being सविभ्रम would not affect the whiteness of her smile. The usual example of this fault is विनोद विनय-यानि विनय मञ्जु मयि । Here the word विनय serves no purpose as regards the giving up of worldly pride. Vide S. D. VII p. 360 (उपश्रानि) यथा गगमन्निनि मनोनि प्रागर (हर्षि) (The pleasurable grooves attract) the minds of youths with various long ago. The idea is that the minds of youths are attracted long before the mind of a sage gives way. Because the former's minds are गगमन्निनि while the latter's is निवृत्तग-गगमन्निनि-A mind which entertains no passions which takes the smiles and frowns of Fortune with equal thanks is looked upon as clear, like a mirror which entertains passions is consequently said to be sullied or stained by them. For a similar idea and a general description of the season of प्रसिद्धमहाकाव्यमहाविषमिन्नुपनिषद्गमिन्निनि । नवविमर्श-प्रकाशश्रीहर्षि मनविमान-मन्त्र " S. II (1) 146

VELTSE 24 मन्त्रमय नाय मधुमन्त्रिकिच्छुद्धिनि नगणा इव प्रमद हर्षि-In the 11th of Chapter women freely attract the heart of men by means of the sweet sounds of cuckoos and the bees. Here we understand the instrumental सुद्धिनि as शृङ्ग मृदा etc used to express the attractive force by which an action is done. It is clear that the notes of cuckoos and the hummings of bees being very exciting greatly help women in captivating the hearts of men so much so that women are said to linger about their desired object by means of the sweet sounds of cuckoos and bees. The citadel of the heart of men has already been bombardied by the exciting notes of cuckoos and bees and when women

with gold girdles round their waists and pearl necklaces on their breasts appear on the scene the fortress falls in a moment. We may also take मधुरकोस्त्रिभुगनादे as an उपरम्भणे नृनीया and construe as मधुरकोस्त्रिभुगनाद (उपलभित) मधो मास (in the month of Chaitra characterised by the sweet notes of cuckoos and bees) कालिकाश्रम शृगाश्रम कोस्त्रिभुग नवा नादा श्रीरिलभुग नादा मधुगश्रमे कोस्त्रिभुगनादाश्रमे मधु means *midle*, *olice* the Spring or the month of Chaitra which together with the month Vaishakha also known as वसव, forms the Spring. Here the word must be taken in the sense of Chaitra as it is qualified by मास. Cf. for this meaning of मधु. मास्करस्य मधुमाधवदिवस 'Raghu XI-7 एतद्गु मधुमससमवे' K. Note that the names चैत्र वैशाख etc. for the various months appear to be later as they evince a good deal of the knowledge of astronomy. They are in fact given from the position of the full moon in relation to the various constellations of stars. Thus चैत्र means the month in which the full moon stands in the constellation Chitra (चित्रया युक्त्य पीणमसी यस्मिन् स चैत्र) वैशाख - निशाखया युक्ता पीणमसी यस्मिन् and so on प्रसभम् (*note*) forcibly Cf. नक्षत्रिगीतगणेण हाणिषा प्रसभस्त Sak I-3 अलम्बि हेमरसना (*adj*) to नाव) with their gold girdles hanging round their buttocks लनसज्जता with their necklaces adhering to their breasts कटय यत्न्य with their slender bodies relaxed through the intensity of passion रुन्धव्य the pride or arrogance of love, hence intensity of passion Cf V-16. On account of the intense passion of love raging in their hearts which led them to indulge exceedingly in amorous sports the women felt drooping in their bodies. This is a very common epithet of woman which we have met more times than one. For गावजि v. 16 note on the word under III 1 *supra*.

VERSE 20 सर्व जन निविष्टा दृष्ट्वा मयमपि All persons full joy at the sight of mountains. The other lines qualify निविष्टा and give us the romantic characteristics which make the mountains so joy inspiring in this *रास*. निविष्टा (*acc*) in those which support the earth. Reference has already been made to the old idea that the mountains support the earth. शान्तमनोरा शान्त the word is (*अन्त*) of which are adorned with beautiful flowers trees of various kinds अन्त a skirt a

10011 on a side नन नकुसुमद्रुमा — Explain this in three ways  
 (1) कुसुमप्रधाना द्रुमा कुसुमद्रुमा ( मलयपदगोपी ) trees the principal  
 object of which is then flowers मनोनाशने कुसुमद्रुमाश्च । रम  
 यद्द (2) मनानानि च नानि कुसुमानि च नैयन्ता द्रुमा (3) मनानानि  
 कुसुमानि यदा न मनोवशमा, मनोऽकुसमाश्च न द्रुमाश्च हटा वेगान्  
 the regions (दश) on whose summits are vociferous with the  
 notes of overjoyed cuckoos For सान्द्रां विदे note on निन्दवत्त  
 under II 15 supra For अयद्द विदे note on वयम् under  
 verse 22 supra गन्धजातं पर्वतान् whose numerous boulders  
 are covered with a number of *Shaleya* plants जाडम् and  
 नाड both mean a collection or a number इन्द्रेयम् is a kind  
 of plant which is said to grow on rocks and is very fla  
 grant (गिराया प्रथम) Cf अत्राप्य चाम्पूवृत्तानिनादि शैलैर्यगन्धैर्नादि  
 चिन्तामलानि Raghu VI 51 and निन्द सौम्यवन्द्यु चिन्तामलान् Hu  
 I 35 Mallinatha commenting on the latter of these passages  
 explains the word जाडम् नन गन्धम् । गन्धैर्यगन्धैर्नादि  
 परिणद्धं [ast pass part of परि + न् to cover or envelop] जाडम्  
 न (a surface) is sometimes used at the end of compound is  
 without much alteration of meaning

VERSE 26 This verse describes the condition of a  
 traveller at the sight of blossoming mango trees Note that the  
 mango is one of the five arrows of Cupid and hence it exercises  
 a fatal influence on the poor traveller separated from his beloved  
 It should also be remembered that the mango accord  
 ing to the poet's convention blossoms when ladies sing in  
 praise of a king कुसुमिनां सङ्गमनां नन्दने निन्दति The traveller  
 on seeing mango-trees full of flowers closes his eyes (that he  
 may not set his eyes upon the tall unsharable trees) पञ्चान  
 मवृत्तिं समा रम्य on who plucks on his way मान्सादि faints पाद  
 रण विरणादि shuts his nose by the hand (probably to ward off  
 the fragrance which he does not want to take in as it would  
 make him love much the more) उच विभ्रति cries out aloud  
 (some such words as मदि वि) सन्नातिशेयं हृनि — (qualifies  
 अन्तः) The frame (हृनि) of whose mind is depressed on  
 account of the separation from his beloved

VERSE 27 Con-true नन्द कुसुममाग मानिनां यन्मम मनमा  
 दानिनाम मममपदगण कोटिगण च नन्द कुसुमिनसङ्गमं सङ्गिसांश्च सर्वदृशः  
 मिश्रितिव नृद्वि Translat- With the notes of the cuckoos and (the

numbers of) the bees and the blossoming, musical, and the *Karnataka* tree is the charming, flowery month strikes at the heart of proud ladies for the kindling of the passion of love (therein) as if with so many sharp arrows. The idea is that proud ladies had held aloof from their lovers but the flowery month kindled love in their heart with the notes of the cuckoos and the humming of the bee. The result probably was that they relented and showed favours to their lovers. The flowery month is looked upon as an archer who strikes at the heart of proud ladies. His arrows are the notes of the cuckoo etc. and his object in striking at their heart is to kindle love therein with a view to make them relent. कृतुममास the month of flowers वसन्त is known as कुसुमाक्षर (cf. Gitā 1-35) and वसन्त extends over वैशाख and वृश्चाक. So कुसुममास must refer to either of them. मादेनि is a proud woman who is angry with her husband and keeps aloof from him through pride.

**अथ VERSE 1** This and the following eight verses are interpolations. From among the group of interpolated verses in this poem some of these possess some poetical beauty. सामन्तः प्रवासा मार्गं नृनृशब्दात् अभिमुखमभिधीक्ष्य मन्त्रशरनिधाने माहमति. On seeing in front of him the man, otious on his way a traveller with an emaciated body faints on account of the strokes of the arrows of the man. He is in सामन्ताव has no sense is a सामन्त त्रास ही is the more expected to faint but if नृशब्द be understood in its usual sense of though it even the sense obtained will be the opposite of what the real state of things is. हावन्तनकरानीन्तु पुष्पगतीन् मन्त्र (1) to नृनृशब्दात्) droppin down leaves of flowers possibly using the beautiful luster of gold. It would have been better if we had कनकवर्चसात् instead of हरिपवनकान्तात्. I explain हरि कान्तात् as (1) हरिपवनकान्तात् (2) हरि (च नृनृशब्द नृशब्द निगद्यन्ति यथा नान्द्रुपवनविधुनात् नृनृशब्दात् (1) to नृनृशब्दात्) that was full of flowers and which is a beautiful (3) नृनृशब्दात् is a petition in view of line 1.

\* **अथ VERSE 2** In this verse the Spring is described as an excellent beautiful lady in their various dresses यम

इदानीं कामिनीनां सद्बोधि ह्रादिभिः परबुनस्त्वर्गानि अभिभवति The Spring now excels (lit. defeats) the good speeches of young ladies by the delightful, sweet indistinct notes of the cuckoos. This means that the voice of ladies was as sweet as the notes of the cuckoo कुन्दपुष्पप्रभाभिः स्मिन्दशनमधुग्वान् (अभिभवति) (throws into the back ground) the rays of their teeth and smiles by means of the splendours of the *Kumla*-flowers (which are white) स्मिन्दशनमधुग्वान् (1) स्मिन्तानि च दशनमधुग्वान् तान् or (2) स्मिन्तानि च दशनानि च स्मिन्दशनानि, नेत्रा मयूखाः तान्, दशन-नम् a tooth. विद्रुमार्थे वल्लने ऋत्विजलवराणि (अभिभवति) (eclipses) the beauty of their sprout-like hands by means of the sprouts possessing the lustre of a coral. विद्रुम is a kind of gem to which the lip of ladies is often compared on account of its redness. The hands of ladies too were red. Note that this line contains a fault known as व्यासतार्पणम्. The hands are first likened to sprouts (विद्रुम) and again they are said to be eclipsed by the sprouts. Vide S. D. VII-p 390.

अथऋ VERSE 3 वसन्ते नर्यः मुनिरदसि कामयन्ते In Spring women fall in love with even an excellent sage. मुनिर stands for a man who knows nothing of love-matters, for a sage is expected to be a person who has lost all his passions and desires. The idea is that the Spring is so exciting that women cannot check their passion and hence what they long for is a man and they do not care whether he is a मुनिर or a thorough नगरिज. The instrumental case should be understood as उपलक्षणे दृष्टीया and should be translated as "characterised by" कनक-कमलकान्ते वाण्डुगण्डे. भानने (दशरहिता नर्यः) (women characterised) by faces as beautiful as a gold lotus with pale cheeks. Pale cheeks are due to the intensity of the passion raging in their heart उपरि-स्तनयि with the nipples of their breasts, wet with the sandal pigment and having necklaces placed on them. मदन-दृष्टिनि with the languid glances of their eyes that were made to dance by Cupid. हास a lance. मालतेः is an instance of the भावप्रधान use of an adjective (अनन्तेन = आनन्देन सहिते ).

अथऋ VERSE 4. योषितमिदानीं हि वाह न भवति (तत्) ब्रूहि—Tell ( us ) what part of women does not become charming now i. e. in this season. The poet means to say that women in Spring appear extremely lovely. The other lines





for the shade of trees (by day), similarly at night (they) again wish for the rays of the moon and go to their pleasant cool mansion for sleeping and closely embrace their beloved on account of (the beloved's) cool touch (lit. coolness). नक्तम् (at night). निरणम् a ray, the singular being used collectively, like इष्यम् and रुन्नाम् below. मधाय — मधायकता — मधाय, रस्य — whose rays are full of nectar. The moon is supposed to be full of nectar which is gradually drunk by the ghouls with the result that she wanes in the dark half of the lunar month. Cf “यस्योर्वरितस्य सुगन्धिमात्रा कदापि न शान्तयेति हि ब्रूते.” Raghu. V-16. शीतनन्दान् on account of her coolness. This leads the com. to conjecture that the beloved must have been a दामा who is thus defined: “शीते सुखाद्यमर्वाहो ग्रीमे वा सुखशीतल । ननकाञ्चनवर्णा-भा वा श्री इत्येति कथ्यते.”

वक्त्रं VERTE 8 This is a very bad verse and is apparently fashioned by its author after Kālidāsa's last verse in each canto which contains a benediction. No definite idea appears to have existed in the mind of its author when he composed the adjectives in this verse which qualify वक्त्रम्. For instance the second line leads us to think that the Spring has been looked upon as a human being having for its teeth the *Kunda* flowers and for its face the full blown lotus. But this idea is not followed in the choice of the other epithets. The first epithet नीला मय makes no sense. No Ashoka has ever been known to be नील. मन्त्रिणमय which is possessed of the humming of intricate bees कुन्दा. निरर, which has for its collection (निरर) of white teeth a garland of *Kunda* flowers. शरीर a chaplet (tied on the crown of the head) a garland in general. शिखाम्बरीशङ्खगे — शङ्ख, वृक्षोद-पवन the gentle breeze in which is scented by the fragrance of the mango trees अम्बरीशङ्ख who is the preceptor for initiation into sexual intercourse. The Spring being the exciter of passion is supposed to initiate young persons into the mysteries of love. उन्नत मगदम् prosperity which would last till the end of the world उन्ने जल मय नद. Or take वन्द्यम् as an accusative of time according to “कालावरोत्पन्नमयमे द्वितीया दक्तया” वन्द्य is a day of Brahmā, or 1,000 Yugas, being a period of 432 million years of mortals. The world is to last for one Kalpa and would come to an end with it. Hence उन्ने alone means sometimes

universal destruction or the end of the world मदनसिन्धु which is dear to Madana ( the Spring being his sole companion ) पुष्पागम ( पुष्पाणादागम यस्मिन् ) the Spring, because in this season the trees bear flowers

क्षेपक VERSE 9 This verse also contains a benediction though the verse is not as bad as the preceding one ननु नमस्तु त्वत् ननु नमिष्ये मयु May this Spring time conduce to your prosperity मलयपवनस्तु struck at by the Malayu wind For मलयपवन vide note under the next verse कविलालावत्य pleasant on account of the notes of the cuckoo. सुगन्धिनीदेवता लवणगन्धप्रदवत्य which is always fragrant on account of the sprinkling around of odorous juices The wind always wafted around the odorous juices of lotuses, mangoes etc, making the whole season fragrant लवण गन्धप्रदवत्य वन Who has obtained a continuance of fragrance मयुष्य a continuance an uninterrupted series or succession Cf " कने दिव विगति नद्वचसेव साव विच्छेदमान भुवि मयुष्यशब्दवत्य " K मयुष्याद् विविधमयुष्यभूते नीक्ष्यमाण looked at on all sides by clusters of bees of various kind मयुष ( मयुषि विवति मयी ) one that drinks honey, a bee

VERSE 28 In this verse the God of Love is represented as a King possessing the various kingly marks supplied to him by his friend the Spring The verse contains the usual benediction सोऽयं वसन्तान्वित लोकास्मिन् विद्वत् व भवति विजयीतु May that Bodiless one ( viz God of Love ) the conqueror of the world, accompanied by the Spring repeatedly, confer prosperity upon you For विद्वत् vide note on अन्त under verse 6 अन्त साक्ष्यम् should be understood as something like the Marathi ना हा वसन्त, otherwise अन्त would be purposeless विजयीतु is a frequentative third person singular imperative of वि + ज् to give or confer वसन्त is the constant companion of मदन Vide note under verse 1 supra and of " मयुष्ये ते ममय साहचर्यान्मावतुस्तस्मै महाव एव " Ku III-21, " न मावत नमिष्यत नमस्तु तस्या व साक्ष्यमनन्तरात् " Ibid III-23 ( परव ) वरदा आसी मङ्गलमयति Who ( Cupid ) has for his excellent arrow the beautiful allusion of blossoms of the mango-tree मङ्गल साक्षिगुणम् Whose bow is the good Palasha flower यस्य ज्या अस्त्रिगुणम् Whose bow string is a swarm of bees यस्य स्त्रि कन्दर्वादिन एव विजयीतु Whose white spotted umbrella is the white rajas)

one ( i e the moon ) This is not a good fancy as far as the words go, for there are spots on the moon  
 दग्धमनेष दग्धानि Whose intoxicated elephant is the breeze  
 coming from the Malaya mountain. The Malaya is  
 a mountain range in the south of India abounding in  
 sandal trees. The wind coming of this mountain is usually  
 represented as wafting the odour of sandal trees and other  
 plants growing thereon, which peculiarly affects persons  
 who are smitten with love. The description of दग्धानि is a  
 regular item in the description of the Spring because in  
 this season the wind blows from the south and is fragrant  
 दग्धानि and दग्धमनेष are so inseparably connected together that  
 दग्धानि has come to be a synonym for vernal breeze. This  
 wind blows all over the country and wherever it goes the  
 influence of Love is felt. Hence it is said to be the elephant  
 which carries the God of Love on its back बह्विन्दु वरुण  
 whose birds are the cuckoos बह्विन्दु is the same as बह्विन्दु  
 according to विश्वामित्र. It comes from वरुण ( विश्वामित्रव्या )  
 वरुण and means one who praises a panegyrist a bard.  
 ' बह्विन्दु वरुणव्या ' अमर. वरुण and note on this word under  
 verse 22 above. If this be taken as a singular there would  
 be no difficulty as वरुण means a cuckoo. But it appears  
 the poet has used it in the plural otherwise he would not  
 have said बह्विन्दु ( plu ) but would have simply said  
 बह्विन्दु. When however वरुण is taken as the plural of  
 वरुण then comes in a difficulty. We know that वरुण ( वरुण  
 विश्वामित्र ) means a crow as distinguished from वरुण ( वरुण वरुण )  
 which means a cuckoo because the cuckoo is nourished by  
 the crow. It just can never have meant that the crows  
 are the birds of Love. Therefore वरुण must be explained  
 as Mallinātha has explained it as the alternative  
 and वरुण वरुण वरुण वरुण वरुण वरुण. Ku VI 2. Accord-  
 ing to him वरुण would be divided in two ways so as to  
 make it mean a cuckoo. ( 1 ) वरुण वरुण वरुण वरुण वरुण  
 ( 2 ) वरुण वरुण वरुण वरुण वरुण वरुण. The latter way, says  
 Mallinātha is according to वरुण वरुण.

# APPENDIX—A

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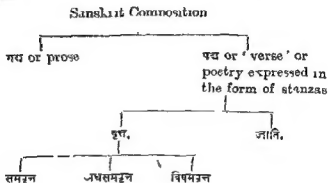
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## APPENDIX—B

### A Note on Metre

The following genealogical tree would, we hope, help the student to remember some necessary information about metre before he enters on the study of the regular metres in his text



These terms are thus explained —

A *Paulya* or a stanza is a combination of four *pādas* or quarters, which are regulated either by the number of syllables (अक्षर), or by the number of syllabic instants (मात्रा)

A *दृष्ट* is a stanza the metre of which is regulated by the number and position of syllables in each *pāda* or quarter. A *जाति* is a stanza the metre of which is regulated by the number of syllabic instants in each quarter.

A syllable is as much of a word as can be pronounced at once, that is, a vowel with or without one or more consonants. A syllable is *लघु* 'short' or *गुरु* 'long' according as its vowel is short or long. The vowels अ, इ, उ, ए, ओ are short, and ञ, ई, ऊ, ऋ, ॠ, औ and औ are long. But a short vowel becomes long in prosody when it is followed by an *anusvāra* or *visarga*, or by a conjunct consonant. Similarly the last syllable of a *pāda* is either short or long, according to exigence of metre, whatever be its natural length, e.g. in पञ्चदश (1-1) ष and ष are long, because they are followed by a conjunct consonant and a visarga.

ectively, in कश्चिद्विचित्रम् ( I-2 ) व is long because it is covered by an anuswāra, and in मयु ( 1-32 ) यु is long because the metre requires it. This rule may be remembered by learning the following couplet " सानुस्वारश्च दीर्घश्च विमर्शश्च । वयं मयागवर्धश्च न्यापादान्तगोपि वा "

For the purpose of scanning metres regulated by the number of syllables. Writers on Prosody have devised what 'Ganas' or syllabic feet, each consisting of three syllables being short or long. They are given in the following verse—

मस्त्रिष्वक्षिप्तश्च नृणां  
आदिपञ्च पुनर्दिक्ष्यते ।  
जा शुक्रमयमदा रश्मय  
सौप्तिक्य रुचिनाजयदन्त ॥ or  
आदिमयावमानेषु यरता यानि लायवम् ।  
भनता गीतय यानि मनां तु यदन्तयवम् ॥

Expressed in symbols ( the symbol V denoting a short syllable, and — a long one ) the different Ganas may be represented as follows

म V — —	म — V V	म — — —
र — V —	ज V — V	न V V V
त — — V	स V V —	ल V, म —

Each line of a stanza contains the *Yati* or *Cæsura*, i. e. the pause which we make when we recite the line. If this pause comes in the middle of a word we have a defect which is known as *Yatibhanga* :

Kalidasa's *Ritu-Samhāra* contains 144 stanzas, leaving out of account the 14 interpolated verses. The poet has used 7 metres, to cover these 144 stanzas and we give below the metres used by the poet in the order of their frequency, together with their definitions, the scheme in *Ganas* and the *Yati* or pause

( 1 ) वज्रम् *Def* " जगो नृ वज्रम्यग्रदीप्ति जगो " *Ganas* ज न ज न ( 57 ) This metre has been used 51 times. The stanzas in this metre are as follows I 1-21 II 1-19 V 1-10 VI 1

( 2 ) वसन्तिष्ठा *Def* " उक्ता वसन्तिष्ठा तमजा जगो म " *Ganas* न, म, ज ज न म, ( 86 ) This metre has 38 stanzas assigned to it. They are as follows II 20-21 II 1-20, 25 IV 13-17 VI 17-26



(3) मातृनी *Def* ननमयययनयं मालिनी भोगिनीये ' *G e e e*  
 न न म य य (87) There are 27 stanzas in this metre  
 which are as follows I 27 28 II 22 28 III 21 24 26  
 IV 28 V 11 16 VI 27

(4) उपजाति This is a metre which is formed of the  
 combination of इद्रवञ्जा and उपद्रवञ्जा It should be noted that  
 इद्रवञ्जा and उपद्रवञ्जा are exactly alike except that the first  
 syllable of इद्रवञ्जा is long while that of उपद्रवञ्जा is short and  
 when both these are mixed in one stanza the metre is उपजाति  
*Def* स्यादिद्रवञ्जा या न ना जगो ग । उपद्रवञ्जा ननजास्तता गो । अननगेनी  
 रतक्षमाजा । दानै यदीयातुपजातयम्ना There are 23 stanzas in  
 उपजाति metre in this poem which are as follow IV 1 12  
 VI 2 3 7 9 11 12 14 16

(5) इद्रवञ्जा *Def* स्यादिद्रवञ्जा यनि ना जगो ग *G e e e*  
 न न ज ग ग (56) The following two stanzas are in this  
 metre VI 10 15

(6) उपद्रवञ्जा *Def* उपद्रवञ्जा ननजास्तता गो *G e e e e* ज  
 न ज ग, ग (56) There are two stanzas in this metre viz  
 VI 6 13

(7) शार्ङ्गलक्ष्मिर्दिगम् *Def* ' ह्यधिपवि प सजी सततया शार्ङ्गलक्ष्मी  
 स्त्रिम् ' *G e e e* म, स ज स न, न ग (127) There is only one  
 stanza in this metre viz VI 28

